

Special Features This Issue
"Port Townsend Wooden Boat Festival"
"Goodbye Bart" - "The Green Machine"

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messing about in **BOATS**

Volume 20 - Number 14

December 1, 2002

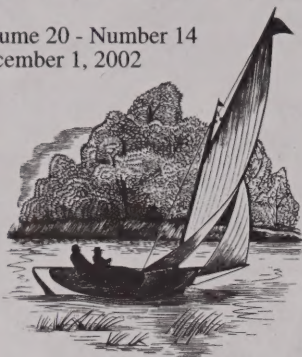


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Looking Ahead...

Paul Lubarski presents his photo essay coverage of "The Mid-Atlantic Small Craft Festival"; Dave Carnell reports on the "Simmons Sea Skiff Expo 2002"; and Annie Michnowicz sends us a report on the "U.S. Vintage Model Yacht Group's 2002 Vintage Traditional Watercraft Regatta".

Reinhard Zollitsch was off again last summer on another of his coastal canoeing adventures, this time "Paddling Solo Along the Baltic Coast of Germany"; Bob Halsey tells us of his adventures in the "Mug Race"; John Leyde recalls "Messing About at Sandenys Lake"; Hugh Ware gives us yet another peek into the world of professional mariners in his "Beyond the Horizon"; and Robb White regales us with another adventure tale in "Hem-um-up Creek", and instructs us on "How to Make a Luff Rope Groove in a Solid Wood Spar".

Hugh Groth describes how to arrive at "The Right Boat"; Arnold Banner details what's involved in "Building a Geodesic Canoe"; John Hadden presents his low budget kayak outrigger design, "HOSS, Hadden Outrigger Stabilization System"; Charles Dowd introduces us to Seattle's own "Hvalsoe Launch"; Richard Kolin introduces us to the charms of "Scout, a Superior Cartop Sailboat"; and Phil Bolger & Friends bring us Part 2 of "Loose Moose II Upgrade, *Le Cabotin*".

No way they'll all make it into the very next issue, but there'll be another along two weeks later!

Commentary...

Bob Hicks, Editor



This issue features Bob Bryant's report on the annual Port Townsend Wooden Boat Festival, and our next issue will wrap up a year of covering such gatherings with a report from Paul Lubarski on the 20th Mid-Atlantic Small Craft Festival at St. Michaels, Maryland. I counted up a dozen such reports over the past year, almost all from readers interested enough to submit photos and comments for our collective enjoyment.

During 2002 we brought you coverage of the Buffalo (NY) Hydrofest (for pedal powered boats); the Maine Boat Builders' Show, the Apalachicola (FL) Antique & Classic Boat Show; the Depoe Bay (OR) Wooden Boat Festival; the Great Lakes (ON) Wooden Sailboat Society Show & Regatta; the John Gardner Small Craft Workshop (CT); the Lake Champlain (VT) Maritime Museum Small Boat Show; the Boston (MA) Antique & Classic Boat Festival; the Couer D'Alene (ID) Boat Show, the Lake Union (WA) Wooden Boat Festival; the Port Townsend (WA) Wooden Boat Festival; and coming up, the Mid-Atlantic (MD) Small Craft Festival.

An enormous array of individual small craft were to be seen, and in many instances used, at these gatherings. It is this variety that casts an enduring spell over me of abiding interest in this small boat enthusiasm which we chronicle. While we all are pretty much limited to having to choose from amongst all these options the particular sort of boat and boating activity we wish to pursue, this does not keep us from finding the other ways of interest. Attending any of these gatherings is the best way to savor the smorgasbord of boating delights that are out there, but failing that, you can get a bit of an idea from the reports we do bring to you.

I used to get out to more of the shows and festivals than I have in recent years, this is pretty much due to my growing reluctance to drive long distances which I have mentioned before. No, flying is not an option, too expensive, we can drive anywhere far cheaper (as two of us would be going along). It's the time that then looms up. And the grind over endless interstates. For example, in bygone days we have particularly enjoyed the Mid Atlantic Small Craft Festival in St. Michaels, Maryland, but this meant four days away and a ten hour trip that included that ghastly loop around the metro New York city area and down New Jersey's Turnpike.

Four days away out of a fifteen day schedule for producing another issue can be squeezed out but it is tight going as I no longer work until 2am to get things done. I fall asleep long before that time of night. And so I have come to rely increasingly on reports from readers who attend the shows of their choice. This does offer a nice variety of viewpoints from around the country.

This past year I did cover the Maine Boat Builders' Show (90 minutes away) and the John Gardner Small Craft Workshop (2 hours away) and attended (Hugh Ware did the story) the Boston Antique & Classic Boat Festival (15 minutes away, actually held in nearby Salem). I passed on the Wooden Boat Show, held this year in Rockland, Maine (5 hours away) in conjunction with the Atlantic Challenge and other classic boat activities. I felt some gnawing pangs of conscience about this one, but the three days to cover it right would be five days away and four nights of overnight accommodations and meals, all at the height of Maine's tourist summer rates. We used to camp at such events in our '82 Ford van but that has since been relegated down back of the barn with serious ailments.

If you detect notes of penny pinching you are quite right. The scale of this publication supports a modest retirement level life style, we do not have to scrimp and save. But travel costs for the two of us are extravagances to be enjoyed only with really powerful motivation and at infrequent intervals. As long as I can count on motivated readers to report on the events they enjoy attending, we can continue to bring to you these visions of the vast panorama of small boats that comprise our enthusiasm.

On another topic, I want to mention that there are now only about three weeks left until Christmas and wish to direct your attention to the facing page where I extoll the virtues of buying friends and family of small boating persuasion gift subscriptions to our magazine. Many of you already do so annually and these gift subscriptions form a significant part of our financial foundation.

Those of you who have yet to avail yourselves of this easy way to meet a gift obligation I urge to consider this opportunity and act upon it in timely fashion. Thank you to all who help us keep *Messing About in Boats* coming in this way.

On the Cover...

John Gardner felt that his Green Machine was one of the better boats he ever designed and Sharon Brown tells us all about it at length in this issue's feature article.

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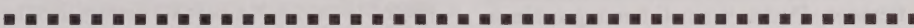
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Midway along in production of this issue, on October 22, I received three phone calls from friends who also happened to be friends of Bart Hawthaw, a man who had become something of a grand old man of paddling sport during his lifelong career designing and building his own kayaks and canoes, paddling them competitively, and teaching hordes of wannabees how to paddle the right (his) way.

"Bart died last night in his sleep," was the message. At 78, this tough old bachelor had apparently decided that what his life had become was no longer worth living, handicapped by growing blindness, crippled up with Parkinsons and degenerative arthritis of the lower spine, with heart surgery that had to be done twice because the first time was not done right, and most recently victim of a fall which broke his pelvis rendering him at last totally immobile in the hospital.

As he failed over the last few years his active life had steadily shrunk around him, no longer able to safely paddle alone, having to give up building his beloved boats, and no longer indulging in his annual hunting for his meat with bow and arrow. When I learned of his fall and hospitalization I wondered if it might be the end for him, and so it was no surprise when I received the calls.

In our March 15, 1984 issue, I wrote what I still feel is my definitive evocation of this man and what he has meant to paddling sport. I was assisted by a 13 year old middle school student from Bart's home town of Weston, Massachusetts, who had interviewed Bart for an English class project at school. His family had permitted me to reprint his interview, which led off the feature story.

In memory of Bart Hawthaw, for all those who knew him and for those who did not but may have heard about him, I am reprinting that entire article herewith.

An Interview With Bart Hawthaw

By John Lee (age 13, March 1984)

I arrived at Bart's house on a Wednesday afternoon. He has a small hunting cabin in Weston center with a deer hair wreath on his front door. I walked in and put my coat on an antler. His house was most unusual, with stuffed birds and fish everywhere, bows and arrows lined the walls and guns were neatly stacked in a case. Bart had a large brown desk littered with blueprints of boats and pictures of his big catch. His curtains were held up by deer hoofs. Bart lives alone and his kitchen was small. Across the mantelpiece were many kayak and canoe trophies.

Bart is a gruff middle aged man, maybe 55-60, he is big and baldish with gray hair. He wears work clothes and walks with a limp.

After I entered the cabin I heard a muffled voice coming from the cellar. There I found Bart working. Bart has been making kayaks commercially for 25 years, before that he made them only for himself. Bart prefers the river kayak because you can go down river, plus white water and salt. Bart makes many kinds of kayaks; slalom, down river, touring, rip, ocean and surfing kayaks. Bart seems to always be working on something. As we spoke he was working on a canoe.

Goodbye Bart

By Bob Hicks



It takes him one week to finish a kayak. These are the steps: First you have to have an idea of what the shape is going to be and then you make that shape out of fiberglass. Then you make a mold and then you take your finished kayak out of the mold and then you paint it and do all the final adjustments.

Bart doesn't only kayak, but he hunts and fishes. He is also a photographer and races kayaks. He says each year he has taken a dozen fish that weigh more than the boat, well, how do you land the fish? "That's the fun."

Bart makes many things other than kayaks and canoes. He makes paddles, spray covers and anything that goes with the kayak. He also makes rods, bows and arrows, decoys, targets and just about anything you can think of that has something to do with the outdoors.

Bart has won many trophies and has raced in the national championships. Only four people from the United States were picked to race in the kayak category. No, he didn't win but that doesn't matter, he says it was just being there that was important.

I am sure that Bart has been pretty scared in his career, like falling off a 17' vertical drop in a kayak. Well, how do you tackle that, I asked. "You pray a little!" Bart loves to kayak and he encourages more people to try it.

EDITOR'S NOTE: John got an A on this interview from his English teacher with an additional "Bravo" on the composition.

"Paddling is an Interpretive Art"

"Bob, you've got to look at this," Bart insisted as I came down the stairs into that basement boatbuilding shop of his. "This" was a new open canoe, about 12' long, superficially resembling his Rob Roy sans deck. Well, it had some wood on it! The gunwales and backrest and breasthooks were in nicely varnished pine. The hull Bart's standard olive drab fiberglass. "That's 14

pounds," Bart went on, "and could have been less but those brass screws holding on the wood added 8 ounces."

"Bart, where will all this end?" I asked, perhaps partly rhetorically. It won't. "I mean, why a 14 pound canoe, what's the matter with a 18 pound or a 24 pound canoe. They're still easy to carry."

"Oh, well, I'm just a crippled old fud and can't be lugging around much weight anymore," Bart responded. Yeah. Watching Bart later that evening in the pool at the Weston school as he paddled a kayak through an intricate pattern around and about something he calls an English Gate, effortlessly matching the strenuous efforts of a young man doing the same in a parallel gate, I thought, "some cripple".

Well, Bart is about to turn 60, and he is having some back problems and so on. But he doesn't let it get in his way, aside, maybe, from that preoccupation with lightness. It's been nearly twenty years since he peaked out as a competitive kayaker and canoe racer, in 1965 at age 40 he became one of the four top Americans chosen for world class competition. He still loves to paddle, and still has all the right moves. His class is totally devoted to him.

"Well, sometimes I have some students who just don't work out," he explains. "There are people who just never, ever will be able to paddle a kayak and it's a waste of time to even try to teach them." Opinion, decisive and irrevocable. "Then there are the ones who come in already with some experience who try to tell ME how it should be done." Mild outrage. "Sometimes we just don't like each other at all," he goes on, "but if the person shows some promise and is willing to listen, we can work it out." Bart spots potential ability and that's what he goes after. If he is found berating someone in the pool it is because he figures that person isn't measuring up to his or her potential.

Bart has the confidence of a man who has lived his life his own way. He is viewed as highly opinionated by many who know him and he does not disagree. It's hard to argue with Bart, he has his beliefs, he talks loudly, in part due to deafness, he doesn't much care to hear conflicting views that have no merit in his view. You try to argue with Bart you better know your stuff, be determined and talk loudly.

Bart's been teaching kayaking for years in his area just west of Boston. It sort of is part of his business, building fiberglass kayaks and canoes of his own design. "I used to have to rent the pool here or there," he explains, "and then prorate the cost over the students." He now has a deal going with the town of Weston's adult recreation program in which he gets the use of this Olympic pool free, and has only to pay for the lifeguard. So those who turn up to learn from Bart pay a nominal \$2 a night to be taught by a master. And the lifeguard sits over on a bench, her swimsuit hidden beneath sweatshirt and slacks, she never has to budge.

Bart's a master. He knows his game, and he is a superb one-on-one teacher. He has nine kayaks in the pool this evening, seven men, two women, maybe early 20s to late 40s. Some are quite skilled at working that English Gate or doing eskimo rolls. Others grip the pool edge determinedly and practice the recovery part of that kayak rescue maneuver.

Bart works each ten or fifteen minutes on whatever they are at in their skill level, in a kayak doing gate maneuvers, in the pool getting the eskimo rolls under control. He explains in clear, lucid statements, adds a bit of confidence encouragement, then over goes the novice, coming up a bit frantically. "Good, good, that was pretty good, you nearly did that unaided," he'll say, voice booming throughout the echoing room. He had given but a light hand assist as the novice had reached a point partway up and was on the verge of toppling back upside down. "Now, again, and this time..."

And so it went for two hours, and Bart just never stopping or showing boredom. A shouting or two, like, "Well, what are all you doing out there just sitting with two gates unused?" He'd looked up from a roll student and noted the empty gates. A hasty paddle to the gates ensued.

"This English Gate is the bestway to develop your skills in kayaking," Bart will tell you. It's a pair of poles hanging from a wire strung across the pool. There's an intricately choreographed routine of moves that takes the kayak back and forth and around the gate, forwards, backwards, with rolls thrown in. "I once had the fastest time for this exercise that I know of," Bart muses. "I did it in 69 seconds. Nowadays these kids are getting down close to a minute. They're on a plane all the way, doing it on sheer muscle." The onrushing youth attack on old records has long since caught up to Bart but he still finds it amazing.

Bart has a swimming pool out back of his small Cape in Weston. In it he still trains, and in milder season also teaches. "It's the greatest exercise there is for paddling control," he insists. He hasn't much patience with the current concern over self rescue in kayaks and all the different sorts of potential techniques. "You've got to be able to roll," he insists, "anytime, anywhere and in either direction, and without even having to think about it, just do it like you walk." He dismisses those who talk of being able to roll only to the right or to the left, or "sometimes". And rolling and other techniques done in protected water (aside from training sessions) are likewise dismissed. "You have got to roll up in any sort of sea that put you under already into your next stroke to regain control," he elaborates. "You cannot come up and then look around and decide what to do next, you might just get rolled under again." Bart is strong on this self reliance and ease on the water.

"Too many people today expect to be 'helped' by others if they get into trouble doing most anything," he preaches. Well, if you decide to go to Bart for instruction, plan on being driven hard, but also know you'll get really first class instruction.

All this is just a sideline for Bart Hawthaway, he gets no pay for it, he just loves to impart his enthusiasm for kayak and canoe to others showing interest. Bart designs and builds his own line of kayaks and canoes in the basement of that tiny house, "hunting camp" as John Lee had noted. Next to a cemetery and an open field, yet nearly in downtown Weston village, Bart works alone, building his craft to order, one at a time. He may have a side project going for himself or an occasional repair for an old client, but the new boats come out of the cellar one at a time.

And the clients line up and wait their turn. "Right now I'm pretty caught up," Bart says, "and I'm working on only a 6 month lead time." A recent order and deposit at the turn of the year will be filled late summer, in time for fall.

Bart builds his boats for people who want his boats and who do not cross him. He simply will not find time to build a boat for someone who just gets on his wrong side. His clients are incredibly loyal and he has no lack of orders as new prospects get to know about him from previous clients. Every boat he builds goes out with the owner's name embedded in the glass inside. He counsels clients on the best choice for their needs, size and capability. It's almost like some sort of club with the guru, Bart, at the focus. He doesn't think of himself that way, he just builds his boats as he wishes and feels the client needs.

"Sometimes people just won't wait for a boat," he says. "They want one right now, and when I say no, next September, they go buy some production boat." He doesn't mind, and often later sees and hears of the distress of that person with an improperly chosen boat not suited to their expressed needs. Well, they didn't listen to him, and wouldn't wait. So, on to those who will.

That cellar just reeks of polyester resin, Bart no longer notices it. "I've just found a resin with less polystyrene in it, maybe that'll help," Bart tells us. It's a small cellar, jammed packed with building jigs for molds, part finished boats or decks, or paddles clamped into molds. Over in a corner a long split spruce log. "I'm going to build paddles from those with a hatchet," Bart explains. He's not dogmatic against using wood. Plastic is his thing though. It was nice to see the wood bits on that latest lightweight. His stock stuff is superbly finished, but oh so gleaming, the pervasive olive drab set off in some cases with brightly colored deck moldings.

Bart loves to tell the tale about paddles for *WoodenBoat* magazine's little lapstrake sailing canoe Piccolo. It was to be taken to the May TSCA meet in Osterville a few years back but Bob Baker who had built the beautiful craft had not gotten around to the paddles. So Bart was thought of. "Sure," he told them, "I can bring along a set of paddles for you."

"Oh, that's great, Mr. Hawthaway. They are, uh, wooden of course?" "WOODEN?" Bart responded. "OF COURSE NOT!" He chuckles still at that one.

Bart hunts and fishes as John reports in his interview, and his literature usually shows him geared up appropriately with a brace of ducks or a deer slung across his tiny decked canoe. His hunting camp is that indeed, a great place to visit once you get accustomed to the clash of rustication and polyester. So one reason people wait for boats is Bart is off hunting or fishing. He has licenses in most New England states for bow hunting and exercises all of them. He camps in his Subaru 4WD wagon and cartops two or three of his boats atop it when going to small craft meets. "I was the first builder in fiberglass to get invited to the Mystic Small Craft meet a few years ago," he chuckles.

Bart really loves good functional boats and his designs follow in many cases traditional lines because they work best. His popular Rob Roy is a copy of that traditional

design, and his canoes follow traditional canoe lines and styles. But he does superb work in glass and resin, and his customers (clients) end up with great looking boats that last and last.

Once you get to know Bart and he decides you are OK, he's just a fascinating raconteur of kayak and canoeing tales, and opinions. His enthusiasm is undimmed, all those years and years and years of paddling, all that struggle up to the competitive heights, the long slide into being a has-been, the endless sessions with ever renewed troops of eager novices wishing to learn from him, no sign of boredom, no jaded cynical comments about the sport, the boats, the people. "Bart, how in hell have you kept up this boundless energy and enthusiasm?" we asked at the conclusion of that evening's pool session.

"Bob, you've got to realize that paddling is an interpretive art, and each time I paddle I'm creating something new or learning still."

Epilog

Since this was written 18 years ago, Bart had soldiered on doing all those things until the onset of his decline began to hem in his life only three or four years ago. On my last visit with Bart, we had commiserated some over the ravages of age that were bringing him down, all the usual stuff a couple of aging outdoor activists would have to say to each other.

Bart summed up how far he had fallen from the pinnacle of his lifelong skills when he told me about a recent paddling outing he'd gone on with a friend. The brief tale climaxed when Bart told me, "Bob, like I always do, I rolled over into what must have been my ten thousandths eskimo roll, and Bob, I couldn't roll up! I didn't know how!" His anguish just poured forth, the master of the eskimo roll, anytime, anyway, anyplace, under any conditions, had lost it.

And so now Bart Hawthaway is gone and I like to picture him up there in that big English Gate in the sky pursuing that interpretive art of paddling, "creating something new or learning still". Good paddling, Bart my friend.

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Rat Island Y.C. of Old is No More

My wife and I visited friends in Palatka, Florida on a recent weekend and we checked out some of our old haunts along the St. Johns River. When we left Palatka, we were part of a loosely formed, disreputable, but in hindsight, largely envied group of castaways and pirates calling ourselves the Rat Island Yacht Club. We had a rather disgusting initiation ritual in lieu of a fee (let's just say we did it), and a club charter which was mostly unfit for print, but started out with the rule "There are no rules". All members were addressed as "Commodore", "Admiral", or other less savory titles. Our "sailboat races" were really survival tests to see who could finish the race without getting holed, dismasted, sunk, or thrown in jail.

Well, it turns out that being a "member in bad standing" of the Rat Island Yacht Club was such a desirable thing for a lot of otherwise honorable people that a group got together and made it a going concern. This taming of the river rats shocked and saddened us at first, but upon reflection we understand and accept it. We must be getting old and tame ourselves.

Now there are all sorts of Rat Island Yacht Club members, with a very active kids' fleet sailing in regattas on weekends. We think this is a great success story, and shows how an unpretentious approach to "yachting" can lead to a lot of people having fun messing about in boats. But, we must report that the Rat Island Yacht Club of olde is no more.

The present day Rat Island Yacht Club can be checked out at (where else?) <http://www.ratisland.com>.

Tim Minter, Asheville, NC

Information of Interest...

Chesapeake Sailing Skiff Source

Ron Laviolette, St. Ignace, MI, wrote in the September 15, 2002 issue asking about my source of the plans for the Chesapeake sailing skiff shown in the July 15 issue "You write us about..." He is right, it is a Chapelle design but reduced to 16' in length, instead of the normal 18' Chapelle design. That made it economical. The plans were purchased from D. N. Hylan, PO Box 58, Brooklin, ME 04616, (207) 359 2244.

Wyndham Riotte, Fernandina Beach, FL

Information Wanted...

Offshore Mooring Tether?

Can anyone send me a drawing showing how to set up a tether for a dinghy from shore to a mooring? I have seen a clothesline type pulley anchored to an object on shore, but I do not know how to set it up in the water. Thanks,

Bill Colcord, 103 Parker Rd., Chelmsford, MA 01824, <bill.colcord@kayem.com>

Opinions...

Sliding Seat Rules

The full page advertisement on the Adirondack Guide Boat in the October 1 showed it to be a rowing craft of clean, aesthetically pleasing lines with well rounded bilges and a fairly narrow beam, in short, a boat that was designed, not so much for utility as just for the pleasure of rowing. In the ad *Yachting* enthused, "It pretty much spoils you for any other rowing boat." Quotes from *Forbes* and *Popular Mechanics* were similarly ecstatic.

Although I have never rowed the Adirondack Guide Boat, I take exception to the lavish praise heaped upon it by the magazine evaluators and wonder if they are really dedicated rowers, rowers who put miles up and down rivers as an almost daily way of life. The reason for the question is that the guide boat has a fixed seat and the sine qua non of rowing, both for pleasure and for exercise, is the sliding seat.

With a sliding seat, the strokes are longer, and each stroke shoots you ahead faster with the leg drive you don't have with the fixed seat. This is regardless of whether you are taking a short, cardio vascular sprint or just cruising along looking at the scenery. Since you are using your legs in addition to your torso and arms, you are getting significantly more exercise, usually the primary object of why we're out on the water.

More technique is involved with the sliding seat, making, when you occasionally concentrate on form, continuous rowing less rote. You check, are you getting a good, powerful catch? At the finish are you getting your blades out cleanly and shooting your hands out fast? Are you making a nice, smooth recovery back to the catch? Are you sending back good, powerfully swirling puddles? Even if you have no destination, just rowing up and down the same old river to keep in shape, moving over the water faster gives a feeling of satisfaction. People on the beach will marvel at what they regard as just a rowboat, albeit perhaps a strange one, skimming along so rapidly and seemingly so effortlessly. It's those powerful leg muscles driving the boat ahead with maybe three times the horsepower of fixed seat rowing.

For anyone contemplating taking up rowing for enjoyment and exercise, and all you fixed seat rowers who have never rowed with a sliding seat, I suggest finding a fitness center with Concept II rowing machines. All rowing machines have sliding seats, none have fixed seats. That should tell us something. Get used to sliding seat rowing with a short session or two on the machine. Then try out some recreational shells. They will, to paraphrase *Yachting*, pretty much spoil you for fixed seat rowing. After a few months in a recreational shell, if you wish to go on, try out a racing type shell. I say "racing type" because an actual top racing single can be pretty expensive. At first you will find the racer pretty tippy. Once you are confident in the craft, and, believe me, it's possible to become so, it will, to paraphrase *Yachting*

once more, pretty much spoil you for any other type of rowboat.

Further study of the Adirondack Guide Boat ad gives the impression that the boat in the photo may have a sliding seat. If this is indeed the case, the short, flat bladed rowboat oars shown are completely inadequate. Racing sculls with their greater length would swing the blades through a longer arc and their spoon or hatchet blades would greatly reduce slip. Sticking with rowboat oars lets a lot of the leg power gained with a sliding seat go to waste. While sculls may somewhat compromise the desired old timey aspect of the boat, it would not do so not any more than the addition of the sliding seat, if in fact, one was installed.

Bob Awtrey, Fernandina Beach, FL



Projects...

Rescue Minor Progress

I finally got the air operated belt tensioner rig in the Rescue Minor. It works real well. I took it to the lake and gave it the "Moultrie to Funston Test". Back when I worked at the trailer factory, I had an employee who was a regular ace at buying used cars. He lived in Moultrie which is some thirty five miles up the road and commuted back and forth at high speed. There was no traffic at all in those days and we all used to race to Moultrie and keep up with the time. All 36hp Volkswagens would do it in within a minute of each other, all except for my mother's old green one which, for some inexplicable reason would come in three or four minutes earlier. I think I set the record in 1965 in a Sunbeam Tiger with the little Ford V8 engine which would run 140 and did all the way. You can't do that anymore because of the traffic so I guess my record will stand.

Anyway, this man liked to spend his money chasing women and always ran the raggediest old piece of junk car you ever saw. I asked him how he managed to pick something that tore up that would still go good enough to bring him to work and back every day. "I drive it wide open from Moultrie to Funston," he said, "...in first gear." It is about fifteen miles to Funston.

What I did to test the final (finally) edition of the belt drive transmission was to run the Rescue Minor wide open (in first gear) and then, leaving the throttle wide open, put it in reverse. Wow! There was a pretty good little puff of blue smoke when the Snapper lawn mower drive wheel hit the new phenolic reverse disc... both turning in opposite directions and a pretty good shot of black smoke from the governed out, wide open engine, but nothing tore up. Fortunately, I was sitting down in the bottom of the boat because she stopped and backed up pretty quick, almost backed the stern under.

The other news is that I have the prop right, finally, (10-1/2" diameter by 8-1/2" pitch, which it is funny how many people

think that the pitch of a prop is stated in degrees instead of inches of theoretical advance per revolution). The little lake ain't big enough for the GPS to get its mind made up but it feels about like 23 or 24 knots to me. She'll damn sure go. Wide open like that she runs even more bow down than usual. The toe of the stem is right exactly on the water. I don't know, but I bet that'll make her ride without pounding.

I still haven't unjacklegged the copper tubing wrapped exhaust manifold, but it is working... just a bunch of unsightly hoses running every whichaway connecting the various wrappings. I'll get it off and bring it in the shop and solder it all up sort of neat pretty quick. I haven't done the varnish job yet, either. Man, it is so damned hot and humid that the sweat dripping off the end of my nose would spoil the job.

Robb White, Thomasville, GA

Budget Roof Rack

I'm sure many of us have a difficult time carrying light kayaks or canoes on cars without roof racks. Wonderful Thule racks can't be fitted on all cars (have you priced Thules?) and most new cars are gutterless, making attachment of any kind of rack makeshift at best.

Now I have over 115,000 miles on my '96 Crown Vic and am not concerned about trade-in value, usually running my cars 'til they die a natural (or unnatural) death. A visit to the local auto graveyard solved my problem, an '89 Chevy station wagon providing exactly what was needed. Its rack was mounted on long flat rails secured by 5 screws per side. Taking screws out and carefully removing rubber inserts is easily done.

Measure carefully to locate holes, bending side rails to contour of roof and first drill small pilot holes and then 7/16" (in this case) holes. Push in rubber inserts and screw side rails in place. On this particular rack fore and aft length is adjustable up to 44" and width is 32" max. When not using rack, crossbars can be removed in seconds leaving just the unobtrusive flat rails in place. On this rack there are 3 moveable attachment tie downs per side. Try to put corners of rack on convex curves to prevent buckling. Whole thing can be done in about an hour.

Oh yeah, auto yard charged all of \$7.50 including sales tax.

Jim Hagle, Hyde Park, NY



This Magazine...

More "How To" Photos & Drawings

I think that *MAIB* would be even more interesting and useful if you made sure all your "how-to" articles include photos that show "how to", and how it works, not just text.

Bill Gamblin's article in the September 15 issue on rope work is a good example. How does his Dutch Rope Shackle connect a sheet to a headsail clew grommet? Can't it be shown? Is it for a one part or two part sheet? How many do you have to have? Does it stay with the sail or with the sheet? How does it look in the grommet? Which loops (permanent or open/locking) go where? How does it look attached to the sheet? Is the photo shown, which is the Dutch version, two part or one part or are they both the one part? Maybe Mr. Gamblin could reply with answers to some of these questions I have raised.

Without the aid of photos, or at least simple line sketches, we the readers must be as knowledgeable and salty as Mr. Gamblin or else we'll not be able to use the idea at all. The more familiar a writer is with his subject the more he or she assumes we can get it just from the text. We can't!

Someone may not yet know the difference between a snorter and a handkerchief, but may be on the verge of obtaining a sprit rig. An illustration would make an excellent idea more useful to more people. We want to get the picture!

Carroll Huntington, Dover, MA

Editor Comments: In depth "how to" articles are not our specialty as we have neither the staff (none) nor time ourselves to do so thorough a job, and asking readers who send on their ideas to go into such detail will just discourage them from passing along their experiences. I feel that anyone getting interested in any form of messing about in boats should obtain the books (or videos) pertinent to his special interest and learn all these details from them, where the writer has done the job for payment and the publisher has the resources to give it fully comprehensive treatment.

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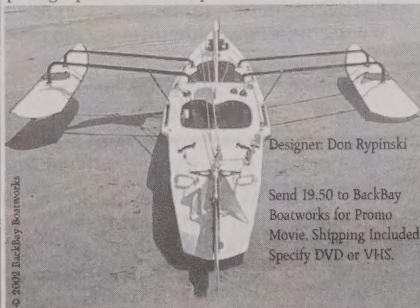
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Captain Jeffrey Thomas was captain of the Gloucester fishing schooner *Adventure* back in the 1920s when she was often the fleet highliner, the vessel consistently bringing home the biggest catches from the North Atlantic's Grand Banks. Capt. Jeff wouldn't let his son Gordon go to sea as it was, in his view, too dangerous to have two generations of his family exposed to the dangers of his trade. No idle worry this, for 5,379 Gloucester fishermen never came home from the sea in the era of fishing under sail since 1716.

So Gordon stayed ashore and ran the family fishing business. He assuaged his frustration with being landbound by compiling over the years an extraordinary collection of information on 75 of Gloucester's most highly regarded schooners. In 1952 he published the first of what would become three successive editions of his detailed documentation of these vessels, their skippers, crews and their often shortlived lives and sudden deaths. Now 50 years have passed, Gordon is gone, but here comes *Fast & Able* again, available in a quality softcover edition from Commonwealth Editions.

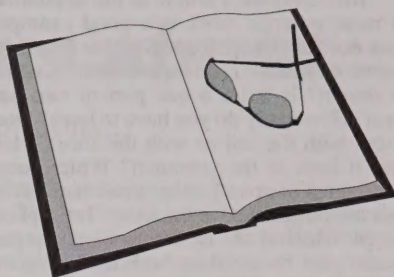
Why again? Well, Jeff Thomas II, Gordon's son, now retired from a career in the U.S. Navy, felt it was time, it had been 29 years since the last edition and whole new generations were now alive who ought to know the story of Gloucester's main line of work over two centuries. He got together with publisher Webster Bull, who specializes in New England history titles, and produced this handsome 50th anniversary edition.

This book is a challenging exercise in reading. Thomas' no nonsense prose marches on from vessel to vessel, telling the story of each from her building, launching, first celebratory harbor cruise, first fishing trip, subsequent achievements or close calls, and on to her demise, often destroyed by the sea upon which she plied her trade. Each schooner's life story is supplemented with her vital dimensions, lists of all her skippers, and often lists of all who were on board when she went missing.

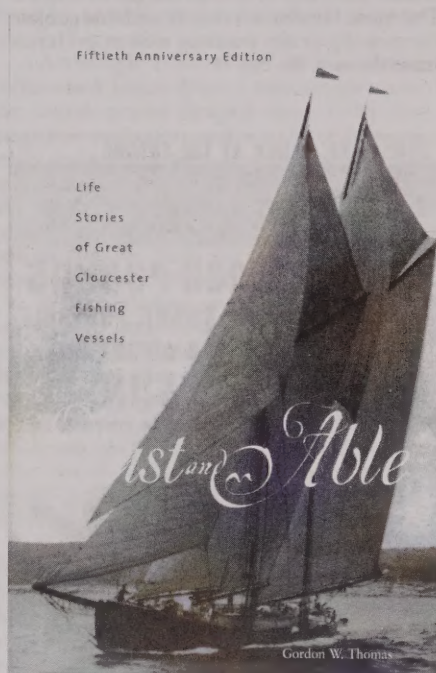
Went missing. 5,379 names of Gloucestermen lost at sea are engraved on the new cenotaph the city finally got around to creating alongside the famed statue of the archtypical Gloucesterman at the helm that has graced the city's main harbor front beach for years.

Reading the book is a challenge for one soon encounters information overload, Gordon had so much to be told about each vessel that as I proceeded from vessel to vessel, the numbers and names piled up and boggled my mind. I found it best to read only a few at a sitting, each occupies two or three pages at most. The accounting of the catches, pounds of each sort of fish landed at what prices, to me were not absolute figures I wanted to retain in my mind, but rather indicators of just what these fishing vessels were doing. The lists of all the skippers, and at times entire crews, were only names to me, obviously, but I did find it of interest to learn from where the crews came, the Canadian maritime provinces supplied a large majority I discovered.

What at first seemed to be an implacable effort to thoroughly record each vessels' life story in all its infinite detail, which would soon become too much of a plod to wade through, developed into a fascinating



Book Review



Fast & Able Life Stories of Great Gloucester Fishing Vessels

By Gordon Thomas
Updated by Jeffery "Jeff" Thomas II
50th Anniversary Issue
320pgs 6"x9" Soft Cover
Fully Illustrated, \$17.95
Commonwealth Editions
266 Cabot St., Beverly, MA 01915
(978) 921-0747
<katieb@commonwealtheditions.com>
www.commonwealtheditions.com

Reviewed by Bob Hicks

chronicle for me as the stories came on, all about the same job of work, fishing the North Atlantic year round in all weathers. The sheer volume of information began to build an image in my mind of what it really was like to work in this trade, and it was damned dangerous and not always profitable.

A number of the schooners met untimely ends in raging storms at sea, going ashore on rocks all along the coast from Cape Cod to Newfoundland. The fates of these vessels were at least known to those concerned with each, what was eerier were those that went out and never came back, with no word ever heard nor trace ever found. And many which did come back regularly brought word of crewmen "gone astray", disappeared in their dories when they lost contact with the schooner as fog or storm descended upon them and never seen again.

The *Grace L. Fears* was one of those lost and gone forever, Gordon describes her end as follows: "The *Grace L. Fears* sailed on her last voyage on December 9, 1897. She was bound to Newfoundland for her herring cargo in command of Capt. John Aiken. She was sighted on the morning of December 17 by schooner *Columbia*, Capt. John Campbell, about 30 miles from St. Pierre, Miquelon. She was never seen again. She was supposed to have gone down in the gale that arose the following day. She carried a crew of seven. Capt. John Aiken, 56 years old, was a native of Barrington, Nova Scotia. He left a widow and five children."

In balance, I want to bring you the entire story as told by Gordon Thomas of the *Effie M. Morrissey*, known today as the *Ernestina*, a "tall ship" of the Commonwealth of Massachusetts. I have been sailing on the *Ernestina* several times and am pleased to know her current Captain, Amanda Madeira.



Effie M. Morrissey Four Careers in Ninety Eight Years / 1894 - Present

Name: *Effie M. Morrissey*
Built by Tarr & James, Essex
Launched Feb. 1, 1894

Gross tons 120
Length 93.6 feet
Breadth 23.8 feet
Depth 10.2 feet

Renamed the *Ernestina*, now the official vessel of the Commonwealth of Massachusetts

This is the story of the *Effie M. Morrissey*, one of the most famous two masted schooners in the world, and one of the staunchest ever built.

The *Morrissey* lived four whole lives and sailed under three flags. Her first life was as a fisherman out of Gloucester. Her second as a fisherman out of Digby, Nova Scotia, for years. Her third as an Arctic exploration vessel under the British flag, and her fourth as a Cape Verde packet under the Portuguese flag.

The *Effie M. Morrissey* was built during the winter of 1893-94. The tug *Startle* towed her around to Gloucester to fit for sea.

The *Morrissey* was built for the John F. Wonson Co. of Gloucester and Capt. William E. Morrissey. She was named for Capt. Morrissey's daughter. A medium sized clipper bow vessel taken off the model of the schooner *Mabel D. Hines*, she was the last vessel built for the John F. Wonson firm.

Her First Life

The *Effie M. Morrissey* sailed on her maiden trip salt banking, in command of Capt. William E. Morrissey, March 14, 1894. She arrived back in Gloucester on July 28, 1894 with a fine fare of 250,000 pounds salt cod. The trip was sold to the C. W. Wonson Co. On November 8 of the same year she brought 320,000 pounds of salt cod from Grand Banks.

The *Morrissey* sailed under Capt. Morrissey about a year, but in April 1895, on one of her banking trips, he was taken ill. The vessel was taken over by his son, Clayton, who was only 19 years old, and one of her crew at the time.

This was Clayton's first command, and he remained in the *Morrissey* the remainder of that year, making two salt bank trips. Capt. Clayton took the *Morrissey* to Newfoundland in the winter of 1895-96 but he brought the schooner *Procyon* back. The *Morrissey* returned to Gloucester, under another skipper on January 25, 1896, with 860 barrels herring from Placentia Bay. The cargo was taken to New York.

In the season of 1897 and 1898, the *Effie M.* was in the seining game. During the Portland Breeze in November 1898, the *Effie Morrissey* went ashore in Smith's Cove, Gloucester. She had broken adrift from John F. Wonson's wharf together with schooners *Meteor*, *Reporter*, *Marguerite*, and *Belle Franklin*.

The *Morrissey* was floated later, with little damage. Capt. John McInnis took her to Newfoundland for herring in the winter of 1898-99, and on her return the cargo was sold to New York. She was sailed there by Capt. Rod McIntosh.

The season of 1899 found the *Morrissey* in command of Capt. John McInnis, who had her dory handling. Capt. Josh Stanley was her next skipper, and from September 1900 to September 1901 he stocked \$30,000 with a share of \$780 per man. This was a magnificent year's work in the haddock fishery at that time.

Capt. Stanley gave up the *Morrissey* in 1901, as his new schooner *Lizzie M. Stanley* was nearly ready. Capt. Henry Atwood was next skipper, and he had her shacking and haddocking for about a year. In 1903, Capt. William Harding had her salt banking.

The *Effie Morrissey* was sold to Capt. Ansel Snow of Digby, Nova Scotia, in March 1905. This ended her first life.

Her Second Life

After the sale to her new owner, she was kept under American registry, but sailed out of Digby, Nova Scotia, with a Canadian crew. On July 5, the *Morrissey* arrived at Gloucester with 200,000 pounds shack, caught in the Bay of Fundy. This was her first visit in three years. In 1909, Capt. Ansel Snow, her owner, was also skipper. Capt. Miller was her skipper in 1911, and she was landing her fares at Portland, Maine. In 1913, Capt. William Ryder of Port Wade, Nova Scotia, and Capt. Harry Ross were her skippers.

The following year, the *Effie M.* ended her second life when she was sold to Harold Bartlett of Brigus, Newfoundland. She was then changed to British registry.

In January 1917, the *Morrissey* stranded on Petrie Ledges off Sydney, Cape Breton, but was floated. Later Captain Bartlett sold the *Morrissey* to his brother Capt. Bob Bartlett of Arctic and sealing fame.

Life In The Arctic

In 1926, the *Morrissey* was sheathed with greenheart from Central America. A diesel engine was installed and she was made ready for voyages into the Arctic. That year she cruised to Greenland and after that made voyages to Arctic waters, bringing back many scientific findings such as animals, birds, plants, and marine life. She has carried many famous men in the scientific field on her many voyages to the North.

In 1932, Capt. Bob took a party to Cape York in the Arctic Ocean to erect a monument to the memory of Adm. Robert E. Peary, discoverer of the North Pole. Capt. Bob was one of the admiral's closest friends, and he had been commander of Peary's *S.S. Roosevelt* at the time of the Pole discovery. Many books of the *Morrissey's* trips to the Arctic have been written, and she well deserves all the praise and fame that have been given her. She is great tribute to her builders at Essex, where no finer wooden vessels were ever built. The *Effie M.* came back to her old home in 1944 and was tied up for the winter at the old Reed and Gamage wharf in East Gloucester.

Capt. Bob Bartlett died in New York in 1946, and the *Effie M. Morrissey* was sold to New York parties to be used as a freighter. She was then painted white. At Flushing, New York, in December 1947 she caught afire and was scuttled. It was thought she would be a total loss, but she was raised and sold to parties in New Bedford for the Cape Verde packet trade in April 1948. This was the beginning of the fourth life of the old *Effie M.*

Sailing Under A New Name And A New Flag

Her engine was taken out and the old schooner was renamed *Ernestina*, and she was transferred to the Portuguese flag in March 1949. Still in service, she arrived in Providence, Rhode Island, in September 1964 to pick up a cargo for the Islands.

Time was running out for the old *Effie Morrissey*, as the trade in which she was engaged is a gruelling one. Vessels used in

the Cape Verde packet trade generally do not last long. The heavy gales of the Atlantic and the shores of the Western Islands take a heavy toll of ships.

There seems to be confusion as to who really built the *Effie Morrissey*. The *Gloucester Daily Times* at the time identified Willard Burnham. Some Essex folks claim she was built at the James yard (Dana Story, the historian of the Essex shipyards, states flatly that Tarr and James was the builder. Ed.)

Willard Burnham, builder of the *Effie Morrissey* died at Essex in March, 1919, at the age of 77. A native of Essex, he established a yard with Don Poland at Gloucester and went to Essex after a few years, where he built many fine vessels, including the *Riegal*, *Procyon*, *Caviare*, *Hazel Oneita*, *W.E. Morrissey* and *Oliver Wendell Holmes*. Many vessels of the John F. Wonson firm were built by Mr. Burnham.

Ernestina was retired from the transatlantic Cape Verde/New Bedford cargo and passenger run in about 1975. Supported by the Friends of *Ernestina/Morrissey* for a return to the United States in 1976, she was dismantled, turned over to the new Republic of Cape Verde, repaired, and in 1982 arrived in New Bedford (which had a large Cape Verdean population, many of them whalers), a gift to the Commonwealth of Massachusetts symbolic of the ties between the two countries.

The Commonwealth created the Massachusetts Schooner *Ernestina* Commission, and with a combination of state and private funding, her restoration was completed in about four years under the direction of Captain Dan Moreland. For some 15 years the classically handsome clipper bow *Effie*, now captained by Amanda Madeira, has sailed the North Atlantic coast as a floating educational institution, frequently visiting her old home port of Gloucester in her full rig, topsails, staysail, flying jib and all, the queen of the Labor Day Schooner Race.

Endings

Capt. William E. Morrissey, one of Gloucester's great skippers, passed away at his home, Pubnico, Nova Scotia, on January 28, 1913, at the age of 68. He had retired several years before to run a hotel in Pubnico. He was the father of Capts. Clayton & William Morrissey and a brother of Capts. Fred, James (Del), and David Morrissey, a great line of fishing skippers. Capt. Bob Bartlett, who brought great fame to the *Effie M. Morrissey*, passed away in New York, in April 1946 at the age of 70. A famous Arctic explorer, author, lecturer, he was a native of Brigus, Newfoundland, and came from a great family of sealing skippers."

Visitors to Gloucester's waterfront who stop by the fisherman statue and cenotaph are likely in season to be hailed by Jeff Thomas, who has set himself the task of keeping this monument to what has meant so much to his life in tip top shape. He is always ready to talk about all that Gloucester's fishing history means to any who care to inquire.

I'm lucky enough to call Port Townsend my home. Though our Wooden Boat Festival comes but once a year, for us boat fans, nearly everyday is like a festival around here. I walk or ride my bike around our two marinas (The Boat Haven and Point Hudson) daily, watching the comings and goings of the boats, ferries, ships and even kayaks is nearly a daily ritual around our house. I've been coming to the festival for years, so long I can't even remember my first one, long before I ever moved to this Victorian seaport.

Besides being a beautiful town full of Victorian architecture and charm, Port Townsend is a regional hub of wooden boat activity. The Wooden Boat Foundation puts on the Wooden Boat Festival. There is also the Northwest School of Wooden Boat Building and many small companies specializing in marine trades in and around the area. Port Townsend is also building a Northwest Maritime Center on the beach next to Point Hudson. This former oil dock was cleaned up and is being readied for construction of the building and a new pier between now and 2005.

As the Festival nears, there are tell tale signs that Wooden Boat is just around the corner. A flurry of tall ship activity, a mock sea battle and the *Lady Washington* being birthed here for several weeks stirs the excitement. The Festival is held each year during the first week of September (6th, 7th

The Port Townsend Wooden Boat Festival 2002

By Bob Bryant

and 8th this year). For those of you who are not familiar with Port Townsend, we are 2-3 hours NW of Seattle by ferry and car. Port Townsend is located at the end of the Quimper Peninsula, which is part of the Olympic Peninsula. One must cross Puget Sound (by ferry) and then Hood Canal (by floating bridge) to get here. It's not a convenient place to get to (no freeways) and we like it that way.

The Festival is put on by the Wooden Boat Foundation with its offices located in the Cupola House at historic Point Hudson Marina. The Cupola House is also a chandlery catering to wood boat traditionalists. There are tools, fasteners pine tar, foundry items and plenty of books.

Point Hudson is a small marina. The land is shaped like a "U" around the small harbor. The outside peninsula at Point Hudson has some of the best views in town. You can see the lighthouse at Point Wilson (Fort Worden) and the shipping lanes between Port Townsend and Whidbey Island. From Fort Worden you can see ever so faint outlines of

Vancouver Island and the San Juan Islands. Back the other direction town is just two blocks away.

Point Hudson was originally a U.S. Quarantine Station in the 1930s. It became a U.S. Coast Guard training station in the 1940s. The Army occupied Point Hudson from 1947-1953. When they moved out, the Port of Port Townsend took it over operating it as a harbor, marina and resort.

This year's Festival theme was West Coast Tradition, a celebration of the heritage of northwest wooden boat designs by designers such as Ted Geary, Ed Monk, Sr., Ben Seaborn, Leigh Coolidge and Norm Blanchard. Classic northwest boats such as Seaborn's Arroyo (a 42' sailboat), and Ed Monk's Sockeye (45' troller) were in attendance.

There were plenty of boats to view at the Festival, over 100 on the water, and more on land, from a 7' plywood kayak, to grand traditional wooden yachts. Sam Devlin (Devlin Boatbuilding) was in attendance as were many home builders and boat owners who have painstakingly kept their boats in show condition (and some not).

There were displays and demos available from Port Townsend's own Pygmy Kayaks (stitch and glue kits). Their east coast competition, Chesapeake Light Craft, were there as well, as were the hand crafted and inlaid strip built RedFish kayaks. The list of exhibitors was quite long. You could even tour a hand crafted, built in Port Townsend, yurt (circular building) from Nestingbird, that housed the Edensaw wood display.

The 2002 Festival welcomed home the 82' topsail schooner *Alcyone* from her two year adventure. Sugar Flanagan, Leslie McNish and their daughters Alyce and Darby and crew went through the Panama Canal, the Caribbean, to Washington DC, Mystic, CT, Ireland, Africa, Tahiti, the Marquesas and French Polynesia.

There were seminars and videos going on at most times during the Festival days. These included discussions of traditional skills such as caulking, sailmaking, and many aspects of wooden boat building, even including Nordic Lapstrake Planking and Traditions and stitch and glue. You could also listen to the history of a boat or designer, or learn about gunkholing in the San Juan



21' Chapelle Gentleman's Launch built by Jan Nielsen in 1986.

7'6" \$60 Kayak built of 3mm door skins by Albert Gordy (looks like a Little Dubber, I'm not sure if it is or not).



Native American northern style fishing and hunting dugout canoe built by Wayne Price (teacher) and Pike Powers (apprentice) over more than 2000 hours.



Islands. One of my favorites "was Corey Freedman's "Building Skin Boats" seminar. Corey runs the non profit Spiritline Kayaks in Anacortes, Washington where he teaches week-long skin boat building intensive courses from which students come away with a skin kayak custom designed for them. Corey is a skin boat guru, a transplanted New Jerseyite who now makes his home in the northwest.

If you didn't have a boat of your own, you could row in the *Townshend* or *Bear*, or go out on the *Lady Washington* or *Adventuress*. There were water taxis and other small boats to try. You could even learn to scull with Kit Africa.

Port Townsend is a town full of culinary delights. Fast food is rare in our county. Several local restaurants had booths in a food court at the Festival. There was a main stage/beer garden where you could sip fine ales from the local Port Townsend brewing company, while enjoying a sea chanty, dancing to local rock band or listening to the local youth conga drum ensemble.

This year's festival included a concert by guitarist Leo Kottke. A kids' stage had other regularly scheduled music and even a play about pirates. There was also a kids' pirate treasure hunt. Not part of the Festival, but not to be missed was our local Shakespearean groups' performance of the play, *Much Ado About Nothing*, in Chetzemoka Park a few blocks from the Festival grounds.

Although I did a fair amount of playing tourist, the most fun part of the Festival was just the unique buzz from so many people enjoying what they love, hanging out, listening, watching and chatting about wooden boats. With a friend's boat in the show, I found myself doing a lot of just hanging out, and the time flew by. Point Hudson became my family's waterfront home for a wonderful three days.

This year's Festival enjoyed two warm days of late summer weather. However, the final day was windy and breezy, with a few hours of rain to let people know that this is, after all, the northwest. The rain finally ceased in the mid-afternoon, although the less than stellar weather put a damper on the traditional Festival Sail By as the Festival closes. Most in attendance would admit to having quite a good time in this wonderful low key west coast event. We look forward to the 2003 Festival and hope to see you in Port Townsend next September.

Autocanoe, an amphibious recumbent canoe Kinetic Sculpture racer designed and built by Port Townsend local John Montgomery.



The Wooden Boat Foundation:
www.woodenboat.org

Northwest School of Wooden
Boat-building: www.nwboatschool.org

Northwest Maritime Center: www.nwmaritime.org

Port Townsend Info: www.ptguide.com

(Bob Bryant lives in Port Townsend with his wife Marilyn, daughter Amy and son Daniel. When they are not messing about in boats (or bikes), they publish *Recumbent Cyclist News*, a small magazine (similar to *MAIB*) about recumbent bicycles (www.recumbentcyclistnews.com)



Opus, an Iain Oughtred Wee Seal design that was modified by owner/builder Dave Evraets.



Two local Folkboats (left *Lorraine* owned by Carol Hasse and right *Nais* owned by Jeff Kelety) and a Sam Devlin Lichen named *Samadhi*, owned by Bill Sherwood of Olympia, WA.

Mother ship and tender, a work in progress.



Let's see, a 5" hole in the shower stall, a buckled medicine chest with no glass, a two tube whimsically exposed fluorescent ceiling fixture, a shower curtain stolen from the Holiday Inn, painted cinder block decor, planters with no plants, another romantic \$25 per night stop over at Mae's Motel at Flomation in the Florida Panhandle, about an hour from Pensacola, our main destination. You get what you pay for!

In the morning, after taking VCR tapes of the inside of the room, it looked even worse on tape, we drove around Pensacola checking out ramp locations. Rick Davenport had recommended McGuire's Irish Pub and Brewery where we had a great, huge, hamburger (\$6.50 including great fries) in the restaurant with \$9,500 in dollar bills hanging from the walls and ceilings. Talk about a unique atmosphere!

Following Larry McComb's advice, we drove to Gulf Breeze (A on map) and put in at the good local ramp. We had a nice breeze sailing south across Santa Rosa Sound, then motored into Little Sabine Bay (B) where we anchored and swam.

At dusk we motored on to the shore and beached the boat among others. We walked around the boardwalk area with the 1995 Memorial Day festivities and lobsterfest and lots of free entertainment. Then to The Marina Restaurant for a no atmosphere ordinary meal before re anchoring in the lagoon for an absolutely gorgeous starlit evening.

On Sunday, we had breakfast at a cafe on the boardwalk. A guy at the counter related a story of an older sailor who was going from Key West past Cuba and down to South America with his much younger, cutie type crew. She said, "How about we stop off at Hawaii?" A little puzzled by her geography, he asked what she meant and only when she told him she had seen Hawaii right next to Cuba on the map did he realize she was referring to one of those maps showing the whole of the U.S.A. on one page with inserts for Alaska and Hawaii, which would otherwise be off the page. The place went crazy with laughter, it was worth the long drive down to hear it.

We sailed into Santa Rosa Sound with a nice breeze, checked our chart and beached the boat where it showed Fort Pickens. We walked to the park service shed to ask where the fort was and the guy said, "Another two and a half miles that-a-way." As our charts showed only one roof and one dock at Fort Pickens, this building and dock must have been added recently.

Two Peeps at Big Lagoon.



Pinch Penny Cruising In a Peep Hen

Part 6 - *Julie II* vs. *Prairie Poulet* In Pensacola Bay -1995

By Julie and Bob Nelsen



Julie II off Pensacola.

We continued sailing to the real Fort (C) which is a beautifully kept defense of Pensacola Bay. The U.S. Government detained the Apache chief, Geronimo, there from 1886 to 1888. Tourists would go out to the fort by boat where the (by then) Americanized Geronimo wanted to charge each of them a fee, but authorities weren't too keen on that idea.

From there, we sailed across Pensacola Bay and eventually on to Pitt Slip Harbor Village downtown (D). Our motor was acting up and as we landed our painter was taken by a man who said his name was Jack. He told

me that when his wife, Jan, saw us she said, "I know that boat, we saw it at Folly Beach, (Charleston), two years ago!" They had left Boston about two and a half years before with their 45' Gulfstar and were on their way to South America.

They were super people. Jack offered to drive me across the bridge in his friend's BMW to pick up our car and trailer. As we were backing out, I casually mentioned a concrete support we were about to side swipe and he admitted he really hadn't been driving since Boston. Later, Julie and I walked across town to McGuire's for great huge hamburger #2!

For about seven years we had been pen pals with Mark and Carol Moseman from Kansas City, Missouri, who also have a Peep Hen and we met them for the first time on Monday as arranged, about ten miles out of town. We explained our outboard problems and checked out Dewey Krib's nearby Holiday Harbor Marina Facilities (E). As Mark warned, the big Lagoon Ramp (F) provides poor traction because it is always covered with four or five inches of sand from the wash of active tugboats nearby.

We put the Moseman's motor on our boat and took them for a sail to see the downtown area from the water. In a 12 knot wind we past close to the *Elcano*, a Spanish (Cadiz) four masted (150' high) topsail schooner tied up at the local pier for the festivities. We all took lots of photos, then went to (where else?) McGuire's for great huge hamburger #3.

Mark and Carol drove us over the bridge and we showed them Gulf Breeze, then after a swim, took a walk around Pensacola's beautifully preserved downtown area from the early 1500s. French, British, Spanish, Confederacy and the U.S.A. have influenced the architecture, hence the name, "The City of Five Flags".

We returned to the Pitt Slip (D) and illegally boarded *The Yacht*, a permanently moored 153' yacht from 1929. Among those entertained aboard were Churchill, De Gaulle, Sadat, Franco, Truman, Eisenhower, Mark and Carol Moseman and Bob and Julie Nelsen, not necessarily in that order of importance. We talked until 1am, then Mark and Carol drove back and we slept in our cockpit among the real liveaboards.

Julie and I went to the fabulous Pensacola Naval Museum (H) on Tuesday morning before meeting Mark and Carol for a nice lunch nearby at the Oyster Bar (G) restaurant. They have a 14' Peep Hen like ours and with other common interests we were having a fine time together although I couldn't help noticing Carol occasionally consulting her Berlitz guide book for "Socializing with low class NY types" to better understand our accents. As we had sometimes seen "Little House on the Prairie" we had no problem understanding them!

Having been told our outboard was so far gone it was not worth fixing, we bought a used 4hp Johnson in desperation from a guy who said (fortunately) that if we didn't like it we could take it back. Then we trailered *Julie II* over to Holiday Harbor (E) to join Mark and Carol's *Prairie Poulet*. The ramp was good and the marina well protected but for the first time we had to pay to leave the car overnight.

With a nice 10 knot breeze on Wednesday, we sailed down the ICW and into

Big Lagoon, then over to the Gulf Islands National Seashore (J) Perdido Key beach area. *Prairie Poulet* was faster than *Julie II* but when it was heeled over I noticed a small electric trolling motor, but we were much too classy to mention it. We anchored to the beach and had a few beautiful sunny hours walking and swimming on the Gulf side.

On our way back we ran onto a mud flat and had to pull ourselves off while they sailed on into the sunset muttering, "Is that how the eastcoasters sail?" We explained it away by claiming it was only their first saltwater experience, whereas we are seasoned coastal sailors who don't consider it a real trip unless we run aground a few times. Anyway, it was a great day despite their midwestern fetish for seamanship and table manners (imagine using utensils for eating while we more properly used our hands!)

It rained very hard on Thursday. Mark's large van had a bed, small kitchen and more, while our '83 Toyota Tercel had a few six packs, a grease gun, oil and lice; so naturally we all piled into the van to drive over to Alabama's "Bon Secour" and the Mobile Bay area. We wanted to check out the boat ramps, architecture etc. We stopped in a place in Alabama with a 1940 looking soda fountain, I would bet they drag out the two locals playing checkers every time an out of state car pulls up! From there, we went to the Naval Aviation Museum.

The following day, after breakfast at Triggers, a local cafe, we motored *Julie II* and *Prairie Poulet* out into the ICW then past Ono

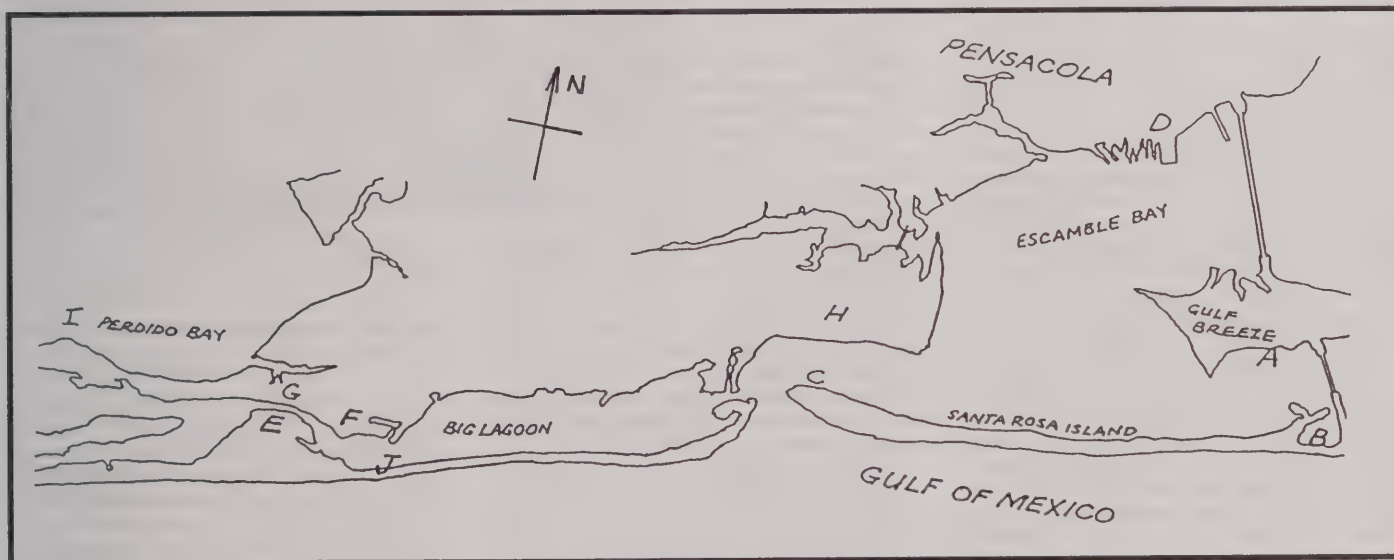
Island, across Perdidi Bay (I), past the best hamburgers on earth and Pirates Cove Yacht Club (which had a ramp), then 3/4 mile into calm Roberts Bayou and back past Hatchet Point, heading towards Ingram Bayou (you must see it) and we had our usual outboard problems, this time with the Johnson. Mark kindly towed us back to Holiday Harbor and what could have been a beautiful afternoon of swimming in Ingram Bayou and hamburgers, turned out to be a public disgrace.

A peek at *Elcano*.




We had to say hasty goodbyes to our new cruising buddies on *Prairie Poulet*. We'd enjoyed their company and friendship and the happy sailing experiences we had with them. Then we had to hurry back to the guy who sold us the Johnson before he got across the state line. Luckily he was honest and returned our money, so I paid him \$20 for his trouble.

The drive home to the North Carolina mountains was uneventful if you don't count flat tires, oil leaks, etc.





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Gardner's Green Machine – Cadillac For The Proletariat

By Sharon Brown

The Herreshoff/Gardner pulling boat, known as the Green Machine, was built from lines adapted by John Gardner from L. Francis Herreshoff's lines sketch of "a good seaboat" first published in 1947 in the yachting magazine, *The Rudder*. Herreshoff was writing a series of articles on American small craft, ultimately published in book format, *The Common Sense of Yacht Design*, Vol. 1 (1946) and Vol. 2 (1948), and was at the forefront of a renewed surge in interest in yacht designs and traditions among the American yachting community. Yachtsmen, designers, and builders like John eagerly consumed each issue of *Rudder*, cover to cover. Upon reading Herreshoff's article, which included a lament of the passing of designs for good pulling boats, John incorporated some of his own ideas, scaled off an enlargement, and made a builder's half-model of the hull he intended to build. For years it hung on the wall over the door of Mystic Seaport's Boat Shop.

In June of 1947 John turned 42 years of age. Only eight years earlier he'd been working under an assumed name as a dishwasher and sleeping on a cot in the restaurant where he worked as an organizer of foodworkers for Local Industrial Union 701 of the Congress of Industrial Organizations (merged with the American Federation of Labor, A.F.L.-C.I.O., in 1955). Since December of 1941, he had been employed on Boston's north shore as a boat carpenter, his lifestyle impacted by his father's death and his marriage, both in 1939, and, shortly thereafter, the start of World War II. He and his wife Beatrice lived in his mother-in-law's house in Lynn, Massachusetts and could ill afford luxuries but he subscribed to *Rudder* at \$3 a year because he couldn't wait for the newsstand issue and wanted a personal copy for reference. He was enjoying hard physical labor, that of a blue collar worker, glad of a job, and haunting the libraries in his spare time. He commuted to work at Simms Brothers on Freeport Street in Dorchester where he was planking a Sparkman Stephens designed yacht, the 57-foot auxiliary yawl *Argyll* for William T. Moore of Oyster Bay, New York. He was honing his skills as a boatbuilder, developing a passion for a subject that his Maine roots had prepared him well for and his quiet demeanor in the boatyard was a foil for his natural inquisitiveness and powers of observation.

The words written by L. Francis Herreshoff that inspired John when he picked up the mail on his return to his Western Avenue apartment from work that September evening in 1947 included the following passage from the October issue. "It is strange so many Americans cannot visualize that there is a place between the racing scull and the heavy ill shaped rowboat of several hundred pounds, but a row in a boat that is of



Substituting spoons for the broken 7 1/2-footers, Boathouse volunteers Drew Comrie and Joe Pelletier set up to take Green Machine to the Route 1 bridge (Sharon Brown Photograph).

less than one hundred pounds' weight and about seventeen feet can be most pleasant. In a rowboat you are propelled without any noise or expense of fuel; you can explore shallow water regions without damaging your propeller. If it becomes a little cool you can keep yourself warm quite easily. In fact, rowing in temperatures nearly down to freezing is very comfortable. While it is true that rowing races are apt to shorten one's life, still rowing for pleasure will greatly lengthen the life span. But best of all, it will reduce the waistlines." The accompanying Figure 357 (on page 32) captioned, "A rowboat, easy to row, to plank up, and a good sea boat. L. O. A. 17 feet, beam 3 feet 6 inches," of L. Francis Herreshoff's *The Common Sense of Yacht Design*, Chapter XIX, Small Craft (Part I) served as a guide from which John scaled the lines and carved his half-model.

In the context of today's flippant media, offering limited content delivered in microbytes enveloped in computerized design elements, it may be difficult to imagine the impact that these simple words had on John in 1947, especially given that more than thirty years lapsed before he actually took the half-model in hand and began to plan the construction of a hull. By that time, he was retired from boatbuilding and 11 years into his career at Mystic Seaport Museum in Mystic, Connecticut. Like many things in his life, he let the idea simmer until it was time to exploit its development, which he then shared with thousands of readers of the *National Fisherman* in a series which was published in February, March, April, and May of 1980. While he was writing about the boat, he was planning the construction of his own version. With the completion of modifications to the first set of lines, he published his second version in April and began building her in the White Boat Shop at the museum after his 10-week Boatbuilding Classes ended for the winter in early April. His goal was to row her at the Small Craft Workshop on the first weekend in June.

Herreshoff drew a flat plank bottom rowboat with sectional shape similar to that of an Adirondack guideboat with 2 3/4" fore and aft camber or rocker in Herreshoff's model and only 1+" in the guideboat. Similarly, Herreshoff's hull was one foot longer than the standard 16' guideboat, and her beam 42" vs. 38" of the guideboat. John redrew his first set of lines and added an extra inch of freeboard, increased the beam at the sheer and the side flare, filling the hull out at the ends, adding more buoyancy at the ends to alleviate the boat plowing into seas when driven hard. He did not alter Herreshoff's fine entrance at the load waterline. These are the lines published in the April 1980 issue of the *National Fisherman* and *Building Classic Small Craft*, Vol.2 (1984, International Marine) re-published in 1990 as *More Building Classic Small Craft*. Green Machine, weighing in excess of 100 lbs, measures 17'2"x 3'9" x 13" inside depth and has two rowing stations and two pairs of specially designed balanced oars.

John's model is designed for ease of construction. He wanted to demonstrate that a good pulling boat was within the reach of the backyard builder, the materials readily accessible at reasonable cost, and the construction unthreatening for the novice builder. It is a true double ender and both stems are identical. The stem construction is adapted from that of a Rangeley; there is no rabbet, and it is made up of three straight grain pieces, the forefoot, the inner stem and the outer stem. Time and labor may also be saved since duplicate molds can be used at corresponding stations fore and aft of the midsection. The bottom is 3/4" northern white pine, 16" wide at maximum beam and the garboard seam is fiberglass taped in epoxy. The hull is lapstrake or clinker planked, 5 strakes, in 1/4" marine grade fir plywood. Planks, from 4' x 8' sheets, are glue-scarfed, and laps are glued and clench nailed with 1/2" copper tacks spaced 1 1/2" to 2" apart. To avoid the exposed edge grain of plywood, the



Green Machine rests at the Boathouse dock, her sharp waterline entrance and buoyant, full, topsides reflected in the water (Sharon Brown Photograph).

sheer planks of *Green Machine* are 1/2" pine. Frames are glue laminated, set up on a jig outside of the boat, and although he recommended spruce, John's frames were laminated from 1/8" thick strips of thoroughly seasoned, first-grade, rift-sawn Douglas fir. The frames are on 8" centers and whereas there are 46 for this 17' boat, there are only 12 different shapes. The boat was planked bottom up on a ladder frame. John suggested a set up with molds on 16" centers, but he chose the method used for guideboat construction where no molds are used. After fastening the glued forefoot and inner stem pieces to the bottom at each end, the laminated frames were set up and fastened to the bottom, with a batten strung around the sheer to hold the spacing square at their upper ends. The planks were fastened directly to the pre-shaped laminated frames. An accurate, full-size laydown of the boat was necessary to get the frame sections. With typical attention to detail, John positioned the short cleats of white oak on the bottom between the frames allowing water to flow around the ends with no need for limbers. The pine seat riser is bronze screwed to the frames, and the thwarts of spruce are 8" wide and 7/8" thick.

He intended to add light plywood or canvas decks fore and aft, but omitted them in order to complete the project on time and substituted semi-circular breasthooks of laminated thin strips of white ash and epoxy.

At the museum, it was a radical departure for him, and not without criticism, for he was using modern materials on hallowed ground in a setting which had been a bastion of traditional plank on frame and the use of plywood a near heretical act, never mind laminated frames. Readers of the *National Fisherman* were aware of John's advocacy of modern materials. This was not his first foray into plywood, but this was his first incursion at work. His colleague, Val Danforth, hired in 1975 as an intern and then apprentice to work in the Boat Shop with Barry Thomas, was asked by John to build the oars for the boat which John's friend, Andy Steever designed. Val worked alongside John during the construction and put in some late nights to finish the

oars on time. She recalls heated arguments she had with him during the construction. She played the devil's advocate, admonishing his use of plywood and epoxied lap. But John took it in stride, acknowledging that to him, the arguments made her seem like family. He was not one to be afraid of expressing his beliefs, popular or not, whether in deed or in print.

As he stated in the March 1980 issue of *National Fisherman*, in deference to his critics, "One of my primary considerations is to simplify construction as much as possible

in the interest of the non-professional backyard builder, while preserving the essential integrity of Herreshoff's design. Some may feel that I have gone farther in this direction than I should have, and probably I should not have gone as far as I have, had Herreshoff provided any construction details. As he did not, I have felt justified in incorporating features from the Adirondack guideboat and the Rangeley boat. Both are heritage craft of outstanding merit and ability proven through generations of use, during which time hundreds of each have been built and have given good service."

To prevent water absorption, John recommended repeated applications of linseed oil thinned 20% with mineral spirits and applied boiling hot to the hull inside and out (*National Fisherman* May 1980). After allowing sufficient time for the oil to solidify, her hull was painted a light green. Her thwarts and risers were varnished and the rest of the interior and gunwhales oiled.

John set the boat up to be rowed on her lines by one or two oarsmen. The oarlocks are located outside on the gunwhale to maximize mechanical advantage. The thwarts are hinged and allow the stations to be located in the area of greatest beam. The double-ended hull is rowed in either direction depending on the crew complement. John found her to be just as responsive with two at the oars and much faster, "easily carrying three adults of average size."

John Gardner admired Andy Steever. In the foreword to Andy's treatise, *Oars For Pleasure Rowing, Their Design and Use*, published in 1993 by Mystic Seaport, John Gardner wrote, "It becomes clear in reading Steever's account that there is much interesting fun to be had with a pair of oars before they are in the boat and rowing. To design, or work over the design of a pair of oars, shaving and shaping them, balancing and tuning them, can be an intensely interesting and pleasurable experience in itself. Quite possibly the ultimate in rowing pleasure is not possible until one is rowing with a pair of oars that he conceived and crafted, balanced and tuned, himself." He was no doubt recalling the shaping and tuning of *Green Machine's* oars. Although Val recalls making only one set, Table I gives the dimensions for the two that have long been assigned to her alone, "Herreshoff/Gardner oars 91 7/8" long and 97 15/16" long, both of spruce with lead and overlap of 2 5/8" on the longer and 5/8" on the shorter." The oars have square looms above the leathers, and are built up in the shorter pair to 2 1/4" x 2 1/4" dimension, and both sets have their thin square-cornered blade tips covered with fiberglass tape set in epoxy.

Winslow and Phil Behney row *Green Machine* toward Mason's Island during the John Gardner Small Craft Workshop in 2000 (Sharon Brown Photograph).



After Val shaped the oars, Andy tuned them. With homage to the humble kitchen scale, he describes the process of balancing the oar in the lock, taping lead to it until there is no pressure from the oarsman's hand to hold the blade out of the water. Then the lead is let into the center of the oar as a plug. In the case of the longer oars, 8', there are three plugs. When she was rowed at the 1980 workshop the oars had standard leathers. Today they bear Andy's experimental leathers of 1/16" DuPont Teflon with leather buttons. Andy was an advocate of Teflon, its near frictionless properties especially suitable for competitive or distance rowing with a feathering stroke, and the buttons a necessity to help keep the "leathers" in the locks.

The buttons have proved the undoing of the oars. On the homeward leg of the downriver row June 2, 2002, during the John Gardner Small Craft Workshop, one of her 7 1/2' oars broke, right at the point where the four large copper tacks were used to secure the button, a classic perforated line. Over the years, attempts to avoid fastenings and use glue only were unsuccessful due to the very nature of the Teflon. Would that Andy Steever were alive to consult, to repair, or to supervise the construction of another set of oars.

After publishing the first of the 1980 series in the National Fisherman John learned from his readers of two other boats inspired by the same 1947 L. Francis Herreshoff article in Rudder (National Fisherman March 1980).

Massachusetts boatbuilder Allan H. Vaites built a boat from Herreshoff's lines, an account of which was published under the title, "1,200 miles under oars" in the January 1955 issue of Rudder. For two years Vaites rowed to work from Mattapoisett across the harbor to Burr Brothers Boat Yard on Neds Point. He considered many models for this task, but none suited him. He wanted something that was a pleasure to row, reasonably fast and with shallow draft in order to navigate the beach and withstand being dragged up and down. "A plan for a long double ended flat bottom skiff was batting around in my belfry when in The Common Sense of Yacht Design I found that sleek semidory suggested by L. Francis Herreshoff. ... From the book [1948] a model was cut. From the model molds were taken off. From there on it was a labor of love." Vaites built his boat with 3/8" cedar planking and wrote that she weighed less than 125 lbs. with oars, despite being left in the water each day and hauled out on the beach at night. Vaites was impressed with her handling qualities as a good seaboard and timed his trips across the harbor. "She is at least twice as fast as the ordinary rowboat, and can easily beat anything under oars but an out and out racing shell." He gave this assessment: "What is unusual about this boat is that as long as one can keep the water out of her she can be kept lined up with the seas fairly easily. Certainly there are times when that is about all one can ask of a boat and most certainly those are the times when, if she will answer, she will prove herself a good sea boat."

Vaites' performance assessment inspired John when modifying his original lines. The article included the surprising information that Vaites had added a centerboard case and was experimenting with a cat yawl rig. Recently Vaites stated (personal communication, August 2002) that

he was interested in performance and speed. When he thought of adding sail, he was thinking of taking advantage of the southwesterly that kicks up each summer afternoon in Buzzards Bay. He culled the rigs and sails from two small boats and stepped one near the bow and the other near the stern. He put the daggerboard just aft of the rowing seat. The boat balanced before the wind and she would go like a banshee through the surf onto the beach at the yard, and he would row back home at the end of the day. She wouldn't beat into it well, and he wished later, that he hadn't added the daggerboard as it was superfluous. The boat, which he never named, served him well during his employment for six years at the yard. Family and friends used her for recreation and she stayed on the beach surviving all, until a hurricane, possibly Bob in 1990, when she broke up. Semi-retired since 1980, Mr. Vaites is looking for a publisher for a 300-page manuscript he has prepared covering his 40+ year career as a boatbuilder. At 86 years of age, he has written five books and more than 40 articles, but his Herreshoff pulling boat, the focus of a chapter in his new manuscript, is still very fresh in his mind and he added, "anyone who can row to work has it made."

The second boat drawn to John's attention was one built after the Herreshoff lines in fiberglass by Ellis St. Rose of Venice, California (National Fisherman March 1980). His model, the Herreshoff Tradition, weighed 100 lbs. and came with a sliding seat option, outriggers and long spoon oars. Reader Buzz Nichols met the builder while living in Long Beach in 1978. He was given permission to use the boat and rowed the 28-mile crossing from Catalina Island to Long Beach. "In one crossing, August 1978, I made the trip rowing single in 5 hr. 47 min. The boat is excellent in open ocean, and does very well trolling while running offshore."

John later learned of a third boat built from Herreshoff's drawings when he received a letter and photograph from Bill Durham of Seattle, Washington (National Fisherman, August, 1980). Durham's plywood version which he built in 1962 attracted admirers. With respect to the width issue, Durham remarked, "When people ask for beam greater than 45", I wonder if they row with too little overlapan inefficient form which they may have learned in attempting to row beamy little outboard boats." To avoid the impact of following seas and increase carrying capacity aft, he put a small triangular transom on his boat which did not effect hull efficiency, despite using her to carry upwards of 500 lbs. of driftwood lumber at a time. He concluded, "To get sufficient flare in the bow, I raked the stem more than in

the planked original. This boat was buoyant and dry."

John's Herreshoff/Gardner pulling boat, Green Machine, debuted at the 1980 Small Craft Workshop, June 7-8, just shy of John's 75th birthday. In the White Boat Shop he gave a seminar on her construction to the soggy participants. From the start she drew attention.

In March of 1981, John and then curator, Ben Fuller, took Green Machine to a conference and meeting of guideboat builders at the Adirondack Museum in Blue Mountain Lake, New York. John gave a "Guide Boat Talk" (March 21) and demonstrated aspects of her construction similar to that of the guideboat. The meeting also celebrated the publication of the book, The Adirondack Guide-Boat, by Kenneth and Helen Durant (1980, International Marine Publishing Co.), which John had helped Helen complete after Kenneth Durant's death November 29, 1972. John, correspondent and colleague of Durant's since 1958, made significant contributions to the book, including a chapter entitled, "Modern Materials and Tools." Among other issues of construction, John described how he had, at Durant's suggestion, made up sample guideboat ribs or frames cut from a curved, epoxy laminated blank of 1/16" thick spruce strips. This method was subsequently used by a young builder, Laurence Babcock in the second guideboat he built in the summer of 1965 and discussed by John in the October 1965 issue of the National Fisherman. At the first conference of guideboat builders at the Adirondack

Early Sunday morning Peggy Vermilya sponges the dew from Green Machine in preparation for the down river row during the 2000 John Gardner Small Craft Workshop (Sharon Brown Photograph).



Museum January 24-26, 1975 (National Fisherman April, June 1975) where John Gardner spoke, ten builders attended and one, Dick Shew of South Bristol, Maine, advocated using epoxy laminated frames of spruce. He had in fact, already used laminated frames of Spanish cedar in a guideboat in 1972, a boat which Durant praised for its quality of workmanship in spite of his favoring spruce over cedar for frames. According to Hallie Bond, in *Boats And Boating In The Adirondack* (published in 1995 by The Adirondack Museum/Syracuse University Press), John not only agreed with Shew but went so far as to suggest glued strip planking as a means of reducing the cost of construction. It was an ongoing discussion.

When the Adirondack Museum opened in 1957, the guideboat had fallen on hard times. The old guideboat builders were passing on, and no new builders were in reserve. With the death of the last master guideboat builder Willard Hanmer in 1962, the museum became an advocate for the guideboat, its history and construction, and began in earnest to document and collect models of outstanding workmanship. By their example, they encouraged amateur builders who eventually constructed guideboats of credible quality. John became a consultant to the museum. He engaged in scholarly study of the guideboat and an intense collaboration with Durant. There was concern that a product could not be constructed that would be competitive in the small boat market. The object was not only to revive the guideboat as a viable model for use in the Adirondacks, but also to suggest means whereby builders could accomplish this goal. In the sixties, John and others were suggesting labor saving construction methods, including the laminated ribs of thin strips of spruce glued with epoxy resin, as even then there was a lack of giant spruce stumps used for making the ribs. The digging of those that could be found was difficult and time consuming, as was the sawing out of the ribs from the crooks. For the same reason strip planking was also considered given that there are ca. 4,000 tiny tacks in each 16' guideboat (The American Sportsman Vol. 2, 1969).

That is the context in which the Herreshoff/Gardner pulling boat, its design and construction, had been gestating in John's mind before he took the time off in the spring of 1980 to build her.

Green Machine is an easy rowing, fast moving, somewhat tender recreational rowboat. There is no keel and the oarsman must work to keep her on course in a cross wind, particularly if she is lightly loaded. She is often described as a Cadillac model by experienced rowers, who delight in pulling her balanced oars, using an overlapping grip. Andy Steever (Ibid. 1993) believed "the reasons this boat moves so easily are that it has only about 25 sq. ft. of wetted surface on a waterline of 15'-11" with a 165 lb. oarsman, and its displacement curve is sharper at the ends than for most boats. With one rower, the displacement is about 300 lbs. ... it is a very good pleasure boat." Leslie and Ben Fuller rowed her on the Sunday morning downriver row to Mason's Island for the 1991 Small Craft Workshop, and in the summer of 1991, museum employees, Russell Smith and Sean Bercaw rowed her to victory in her class in

the 20-mile Blackburn Challenge in Gloucester, Massachusetts.

John could not have known that the Green Machine would still be attracting admirers twenty years after her June 1980 debut. While glued lap is a very popular construction method for home builders, the word plywood was long banned from acknowledgment in the museum's shop as a valid material for construction of traditional boats, regardless of design or any other compelling reason. This view has held, despite the fact that clear, straight grained boat building lumber is only available to most novices at a premium price after much searching, and is becoming increasingly difficult even for commercial builders to find. Premium prices are demanded. For many oarsmen, the Green Machine is the first plywood, glued lap boat they have used that acts and feels like a traditionally built boat. Many would not even notice the plywood.

The Green Machine is dry sailed at The Boathouse where she has been available to museum visitors for rent May through October since 1988. Some make the trek specifically to row her and are instant converts as they easily pull toward the Route 1 bascule bridge. She is not intended for use by novice visitors. In a recent Boathandling Class a student found himself unceremoniously pitched over backwards into the river when he stood up suddenly. This despite the fact that Green Machine was tied bow and stern at the dock, two people where assisting the oarsmen, and clear instructions given regarding her tippy nature. A lesson for all as we tried to comfort the chagrined student with accounts of other dunkings and helped him dry out his wallet, camera, cell phone and pager.

After admiring Green Machine in 1980, Ken Steinmetz of Ken's Boat Shop in Seaford on Long Island, New York, built the Herreshoff/Gardner modification published in the February 1980 issue of National Fisherman. In 1981 Ken built his 17' x 42" hull from white cedar and used steam bent white oak frames, and grown knees and breasthooks of wild cherry. He painted her hull white with a light green interior, varnished seats and trim, and rigged her with two rowing stations set up for outriggers with a 4 1/4" extension. He brought her to the 1981 Small Craft Workshop where three friends delighted in rowing her downriver Sunday, June 7. Ken enjoyed the boat and she was praised by John Gardner, however she did not return to the workshop, as she was purchased by a gentleman from Atlanta. Unfortunately, the boat which Ken does not recall naming, was dropped about two years later and returned to his shop for extensive repair. He's since lost track of her (personal communication, September 2002).

Myron Young of Long Island built the second Green Machine. The earliest known hull built from John's plans, it was featured on the dust jacket on John's third book, *Building Classic Small Craft*, Vol. 2 (1984), where the National Fishermen series was incorporated into Chapter One. Myron grew increasingly interested in the Green Machine as a building project after rowing her at Mystic Seaport Museum on three separate occasions, before, during and after the 1980 workshop. He returned home to begin his project in the basement where he worked on

her construction over the winter of 1980-1981, completing her in the fall. He brought her to the 1982 Small Craft Workshop and vividly recalls the trip taken during a violent spring storm when Connecticut's Governor declared a state of emergency. Too heavy to cartop, he trailered his boat and had to stop alongside 195 three times to bail her, crossing the Mianus River bridge minutes before its tragic collapse. Since then, with less dramatic fanfare, Myron has transported his Herreshoff/Gardner rowboat to the Small Craft Workshop often and even shared her one summer weekend with staff and visitors at The Boathouse. Myron's boat is handsome. Her painted white topsides contrast with a natural finish interior which accentuates the symmetry of her structure. Pictured in John's May 1982 National Fisherman column, her construction details were described as follows: planked in mahogany plywood, stainless steel screw fastened throughout, and glued plank laps, eliminating rivets between the frames. All gluing and laminating was done with Chem-Tech T-88 epoxy, and the inside was finished with Dek's Otje. In an innovation not favored by Val Danforth, Myron added a small plastic water ski skeg aft. Myron rows singles, and the skeg is his preference. However it makes her unsuitable for racing as it prevents the boat from turning quickly. She will not spin around without effort. At Mystic's 1994 Small Craft Workshop, Myron demonstrated his articulated, bow-facing oars. He rarely brings them now, but he prefers to row facing forward, still pulling on the oars, and adds that many companies sold similar oars in the past, including a set with two gears available through Abercrombie & Fitch in 1937. Myron has derived a lot of pleasure from his boat, still unnamed, which he continues to use on a regular basis for recreation.

Throughout the years other copies have been built from John Gardner's lines of the Herreshoff/Gardner pulling boat. Some, documented in his monthly columns in the National Fisherman, follow.

John's January 1981 National Fisherman Comments Here And There column included a report from David Scarbrough of Rock Hall Boat Shop in Burgess, California. Scarbrough completed a boat from John's modified lines and called it a Rock Hall Pulling Boat, intending to build it commercially as a stock model. Scarbrough planked his boat with 1/4" marine-grade plywood over laminated Philippine mahogany frames. "All other parts are of Philippine mahogany or white oak. All joints, including the plank laps, are either glued with epoxy or 5200 sealer (3M) when appropriate, producing an exceptionally strong and rigid hull. The "chines" that is, the bottom-to-garboard seams, are covered with 3" strips of fiberglass set in epoxy for chafe protection. Weight is approximately 150 lbs." Scarbrough had a problem with the laminated frames opening up after freeing them from the jig and John suggested this may have been due to the glue, insufficient clamping pressure, or the thickness of the strips which should be as thin as possible.

Allan Esenlohr of Newtown, New Jersey and Fishers Island, New York built a modified Herreshoff pulling boat from John's revised plans published in April 1980 in the National Fisherman. His letter to John was published in John's April 1983 Comments column.

Although Esenlohr did not elaborate on handling characteristics, he rigged his boat for sail. The hull was strip-planked using 1/4" x 5/8" Philippine mahogany, plywood for the bottom, and 5 mm mahogany for thwarts, deck and "bulkheads." He used epoxy glue, and covered the hull with 4 oz. fiberglass cloth and West System epoxy. The hull weighed 130 lbs., and the oars, mast, sail, rudder and hardware added an additional 35 lbs. One can only imagine how this flat bottomed hull responds under the small spritsail shown in the photograph where it is not clear whether there is a daggerboard or centerboard. And despite Esenlohr's exclamation that "Sailing is a good and pleasant change when one is tired of rowing," John added a comment in *More Building Classic Small Craft*, that "Sailing this boat is not recommended."

From John's July 1989 Comments column in *National Fisherman* we learn that Robert Sheffield of Binghamton, New York was in the process of building his own Green Machine from *More Building Classic Small Craft* and reported the construction going well. He solicited John's help with springback of his laminated frames and John suggested using thinner laminating stock.

Bill Maher built a 17' Herreshoff/Gardner boat from the April 1980 lines in *National Fisherman*, using only half the stations. He used exterior fir plywood for the bottom and strip planked the hull with red cedar and fiberglassed inside and out with epoxy. Using temporary stems only, he reinforced the ends with layers of fiberglass cloth. Maher splurged with decks of cherry and gunwales of ash. He considered the hull to be sufficiently strong to eliminate thwart risers and all inside framing and her clean interior is shown in the photograph in John's Comments column in the October 1989 issue of *National Fisherman*. "It is a wonderful boat, and every bit as good as I'd hoped it would be."

A modification of the Green Machine, built by Lionel Thompson of Auckland, New Zealand over the winter of 1990-1991, included a motor well located aft and large enough for a 2 h.p. Honda four stroke engine. At half throttle, the boat reportedly made 6-7 knots. There is a foredeck to keep choppy seas at bay and under it a watertight compartment. Thompson added the engine in order to fish (*National Fisherman* August 1991; December 1992). This was Thompson's second boat building experience. He used 3/

4" kauri (pine) and a layer of 6-oz. fiberglass for the bottom, planked her upside down and used John's hot linseed oil and turps mix to saturate the inside, and then a red lead primer. He bore John's original objective out when he wrote, "I certainly enjoyed the experience of building a boat, and it is much admired by young and old wooden boats are becoming a rarity here, too."

The last *National Fisherman* columns that John wrote about the Herreshoff/Gardner pulling boat, *Green Machine*, were in 1993. In March of that year he reported on the boat Allan Jarvis of Newburyport, Massachusetts commissioned boatbuilding instructor Sean Lane to build. She was delivered to Bailey Island, Maine where Jarvis kept her moored under canvas cover and amused himself keeping pace with lobster boats traversing the cove. Jarvis added, "Needless to say, I'm more than a little pleased with the rowboat and would like to extend to you my sincere appreciation for your recommendation for this particular boat." John kept abreast of the *Green Machine*, visiting The Boathouse on a regular basis from its inception in 1988. He knew first hand from those who rowed her that she was a good boat and his last published remarks about the boat were those of satisfaction and pleasure. "The boat has proved popular and has been widely built both in this country and as far away as Australia and New Zealand. The pilot model built at Mystic Seaport Museum in 1980 has withstood a lot of hard use in the past 12 years without showing any signs of failure or need for repair so far. It has won more than its share of races, and is much sought after at The Boathouse where Mystic Seaport maintains a boat livery in the summer.

"The distinctive construction used for the boat has not been applied as yet to any



With student Karen Phipps in the stern bench, Bryan Hammond pulls away from the dock in the *Green Machine* (Sharon Brown Photograph).

other design, so far as I am aware, although it deserves to be. It is quite simple and easy and produces a boat that is both exceptionally strong and light. The laminated frames that take the place of molds, as well as serving as frames are glued up on curved plank forms whose shape is lifted from the laydown. A minimum of fairing and beveling is required. For double-ended designs, the forms used at one end of the boat can be used for the other end with 50% savings of labor for the framing operation. A composite, three-piece stem eliminates the need for cutting a stem rabbet and finishes off the ends of the boat in style."

In 1993, Dr. Charles S. Harrod of San Francisco, California, retired and in his early 70's, wrote John seeking his advice on a good boat to build that would suit his interest in recreational rowing. Not unfamiliar with boat construction, he enclosed a photograph of a William Garden double-ender that he had built and stated that he rowed with the South End Rowing Club in a sliding seat wherry. Dr. Harrod wanted a boat about 15' in length, for one or two oarsmen that would be "light enough to keep at home and take to the bay on a small trailer or car."

John did not hesitate to recommend the *Green Machine* (*National Fisherman* April



1993), adding with some pride, "It is easy to build, much easier than might appear. I built the first one in about three-weeks time when I was 75-years old. It has seen a lot of hard use since then and is still going strong. Although not designed to race, it has won its share of races." In the same Comments column John shared the news with readers that Ed Slattery of Seekonk, Massachusetts built the 17' modified Herreshoff from John's book over the winter of 1992-93. She was painted red and named, Benedict, for an Italian idiom meaning "God bless, it's good enough," or "Can't fiddle with it forever." Slattery stated, "I am very pleased with the boat. Before launching, it weighed in at 110 lbs. It looks beautiful and rows very well. I have been using it mostly on Narragansett Bay. It handles the chop well. What I have done a number of times is to row out into the wind until I feel like quitting, then lie down in the stern and snooze while the boat returns on her own. Works great!"

Recently, Ed, who now lives in Riverside, Rhode Island shared with me a copy of John's letter written in October of 1991, giving advise on the upcoming construction project. It's a gem. Very simply

stated, personal, complete, and in John's handwriting. To quote one paragraph: "Very important. The ends at the sheer should be as full as shown in the plans, and even a little fuller wouldn't hurt a bit. This extra upper fullness in the ends of the boat is the most important improvement I made in the original Herreshoff lines. This gives the necessary buoyancy to lift the ends of the boat above the waves when heading into seas. Boats built to the original Herreshoff lines and I had reports on two of them would dive and fill when rowed hard to weather. This boat lifts and is a good sea boat in consequence. I believe this is all spelled out in the book, but I want to emphasize it, and also to say it has proved out in use. You might have to steam the ends of the sheer plank to get the necessary bend. Of course on the load waterline the entrance should be as sharp as you can make it."

To the delight of workshop participants, Ed brought his boat to the 1993 Small Craft Workshop. And in a stroke of serendipitous planning, Mark Young of Guilford, Connecticut brought his, the Liza B., which he built in 1990 of plywood on laminated spruce frames from the lines in Building

Classic Small Craft, Vol. 2. Mark painted his hull white with a light blue interior. With Myron Young's boat and the Green Machine, there were four Herreshoff/Gardner rowboats in attendance at the workshop that year. Mark is pleased with his boat (personal communication, August 2002). He uses her with his family in Long Island Sound and in local lakes and participated in the 1994 Snow Row in Hull, Massachusetts. Recently he and a colleague finished second in a fixed seat category in the race, Pull For The Bay, sponsored by Whaling City Rowing Club in New Bedford, Massachusetts. His success with the construction of Liza B. lead him to consider a larger, sailing boat, and he subsequently undertook the building of a glued lap, plywood hull in 1993 from John Gardner's lines of a gunning dory.

While working aboard the windjammer schooner Mystic Whaler for the summer of 1998, high school student John McCall-Taylor frequented Mystic Seaport during his time off and rowed the Green Machine at The Boathouse. Now a student at Dartmouth College, Hanover, New Hampshire, John is working on "one of his dreams" and is building a Herreshoff/Gardner rowboat in the student wood shop. He has laminated his frames and



has set the hull up for planking which he expects to get back to with the start of the academic year this fall, after completion of his summer job as cook on Mystic Seaport's schooner Brilliant.

To recap, in 1947 when Herreshoff was lamenting the passing of good sea boats for rowing, he attributed the loss to the lack of suitable designs. He offered one that he thought would be superior, but did not include any construction details. John Gardner subsequently modified the lines, carved a half-model, published the lines and offsets for everyone, and eventually built a copy of the Herreshoff/Gardner pulling boat, which became known as the Green Machine. He used modern materials and methods with an eye to making a quality design within the grasp and budget of the average novice builder.

I don't know that there is an equivalent platform for another L. Francis Herreshoff or John Gardner writing lengthy, impassioned articles on traditional small craft, or whether there exists the marketing exposure necessary for such words to reach the public. Hope is, however, proffered by the proliferation of pockets of grass roots enlightenment expressed in community boatbuilding and use programs usually inspired by the vision and energy of committed individuals.

The language of boats concerns their use. We are in no position to look upon so-called primitive cultures with knowing nods to their loss of continuity and language. The contiguous use of boats is tenuous. If the word "picnic" can inspire such virulent, litigious scuffles, can the infinite variety of traditional boats like peapods and skiffs be secure. Or will you be forced by global marketing expertise to "rowing" the plastic tub with molded plank lines or lured into contentment with virtual rows in the flowerpot. For the adventurous, it is still possible to go to the library, take More Building Classic Small Craft from the shelf, photocopy the offsets, clear out a space in the basement or garage, loft the boat, head to the local hardware outlet, and build a boat that is designed to be rowed. A superior rowing boat that will provide years of exercise and enjoyment on the water. A freedom not prevalent, or so readily available in our society.

Belying her tippy nature, Joe Pelletier and Drew Comrie prepare to get some exercise in the Green Machine, above, she rests on her rack, home since 1988 (Sharon Brown Photograph).



Fame o' the YARD

BY RM "Chinatown Mike" SCAGLIOTTI

episode 4

BACK TO WORK!

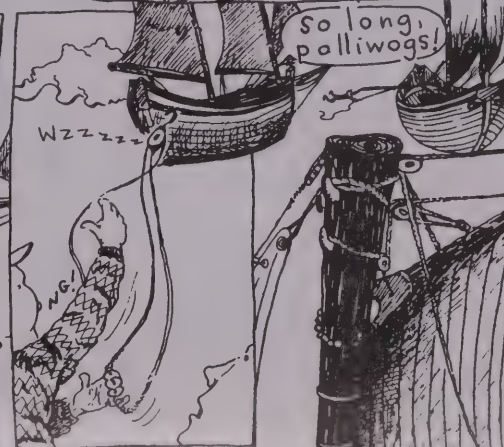


The Fame is a Chebacco boat, but until recently, Chebacco boats were an extinct beast. In 1998 Harold built the Lewis 21. Story, the first Chebacco boat since the 19th century. But as Harold will tell you, "First? I don't like all this stuff about 'the-first-since-when-ever.' The story wasn't the first! She was the next!" But here's the thing: little or no record of Chebacco boat design has survived into the 20th century.

"So where'd ya get the design for these things?" I asked him.



Back in the 1800s he painted a lotta Cheb—



I have a funny way of doing business and it has evolved right along with the building method so that it works just to suit me. The best step in the business part was when I eliminated the cursed waiting list. I always felt guilty about how long some of the people had waited while their 20% commission gained interest in my bank account. What am I saying? I swore not to tell any more blatant lies in print. That money wasn't in my bank account, it was long gone and drawing interest in some oil company executive's bank account.

Which brings up the other good thing about eliminating the waiting list... I don't have to shriek, "Holy mackerel, I got to build this boat for that!" when the time finally comes and inflation has minimized the wretched three year old bid of which only 80% is still due upon completion of the boat. I always felt like I had fallen down a well and the water was cold and the light was very tiny and far, far away. Now, I let the waiting customers do the bidding when the boat in the shop finally goes out the door. This Rescue Minor has been in there so long that it is about the same thing... the light is far, far away but, this time, the water is hot.

That ain't got nothing to do with this story though. It is about another peculiar policy. You know, I eyeball build all these boats from scratch. At that, I'll have to fracture the continuity of this epistle: The human eye is a remarkably accurate thing. I'll start off with the peep sight of a rifle. My favorite kind is mounted on the tang right close to the eye. Looking through such a thing you can see the whole end of the barrel. Nevertheless I can shoot just as straight with that as I can with the most elaborate scope. I won't go into all the details of how I proved that, but, I will say this. The barrels of all Winchester rifles were straightened by eye for many, many years by an old man who looked

Refused

By Robb White

through the bore at a dusty window in the factory and bent them in a vise until they suited him.

I never build the same boat twice. Some of them resemble each other, but it is easy to tell which is which, not only from the details, but the hull shape as well. I couldn't con a person into making a commitment by just saying, "Don't worry, it won't be ugly, don't forget the two Bs when you write that check." "What I do and have always done is to state in the initial contract that the customer has the right to refuse the boat when it is finished and I will cheerfully refund the deposit with no penalty and gleefully keep the boat for myself. It has never actually come to fruition, but there are some stories:

One time, when the boat was finished and sitting out there in the yard on a five gallon white plastic bucket, gleaming like a diamond in a goat's ass, the man and his wife drove up and the man walked around and around it five or six times. I noticed that his wife didn't even get out of the car. I also noticed that the man looked like a little boy whose mother has just pushed him out the door of the car for his first day at school. Finally, he told me, "Mr. White, I hate to do this, but I am going to have to refuse this boat. It is not exactly what I wanted."

With that, I whipped out my checkbook and wrote the check and clapped him on the back and tried to hurry him on his way as quickly as I could and still be polite so I could put MY boat in MY truck and head to the coast. Finally he left and I did, too. Boy, it was a nice one (actually, I already knew that... another of my policies is that I get a full two

weeks with the boat for myself before delivery so I can see what it is really like). Anyway, when I got back, here he was roosting in the yard of the shop. He was in a different car (not nearly as new) and he didn't have his wife but he did have the money... cash. I was absolutely heartbroken.

Another time, I built a boat on speculation (this was a long, long time ago... about '66 I think) because I was sick and tired of plywood and wanted a real boat around here to show the ignorant what was what. The very first person to come was an old line Thomasville businessman and boy he fell right straight in love. You know Southern businessmen are sort of hard to read. They project a phony sort of camaraderie and invite you to stop by the house ("Y'all come see us, you hear") when they don't really mean it and things like that but there was no question about this. That old man had to have that boat. The money was a shock to him but he got up his gumption and wrote the check and hauled off the boat.

About two days later, his yardman brought the boat back with a note from the man's wife: "Mr. White, we have decided to return the boat. Though it is a nice boat, we have decided that it is just not a good investment. You may refund our money less \$10 for your trouble." It suited me just fine and I went into the shop to get the check (not less any piddling \$10 pittance) ready to mail. Before I could get organized to do that, here came the same pickup truck into the yard with the same yard man driving. The main man was sitting in the passenger seat. I think he might have been drunker than hell but I wasn't sure that it wasn't just very strong emotion that had him to where he could barely speak, "I come to get my Goddamn boat."

He had a pretty good sized pond down on his "farm" with a nice camp house where he had barbeques. I had gone to one or two of them before this incident but I couldn't stand his wife. She was one of these big deal Southern women who spend all their time talking about their status: "I just can't stand," they'll exclaim, "not to have something black between me and my stove." Or, "I am going to have to trade my Cadillac even though it is not even a year old," they lament, "The ayer conditioner is just too cold." Jesus, I blew all the chili off my hot dog.

Anyway, his place bordered one of the places where I hired out as a private game warden (which is a dangerous job around here but pays good). As an aside, I believe that an eyeball straightened 1894 thirty/thirty in the hand beats a laser sight, new millennium pistol on the belt any day. I slipped up to the property line every now and then to admire my boat. It looked like my customer was living in the camp house. Sometimes I could see him out there in his boat with his fly rod. I know his wife missed him in her big town house with the little cast iron "nigra" boy in his cap out there to hold your horse for you while you visited.

As another aside, somebody stole that little statue. This woman raised hell all over the place, ads in all the papers around here and even an ad on the radio but there was no help for it. I was driving the Senior Citizen's bus that winter, and I never let on that I saw "Jocko", face painted a ghastly white with alarmingly red lips, standing out in the yard of her yard man's house.

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me."

Tom Peters, *Forbes*



"By all rights, this boat shouldn't be as fast,
or as fun, as it is. After all, it's just a rowboat.
But one pull on the long flexible oars will tell
you that this is no ordinary rowboat ... This
sprightly wooden craft that is so right for our
time is actually a relic of the past. It's a piece
of boating history whose time has come and
gone - and come again. Get behind the oars
of one and you'll know what we mean. Truly,
these are boats you can hug."

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F.O.R.D. Floats Again

By Craig Wilson



A resurrected *F.O.R.D.* ready to go on Cherry Lake.



The reworked transom, formerly an inboard/outboard setup.



The reason for it all, I like to water ski.



F.O.R.D. joins my oldest boat (left), a 12'9" fiberglassed plywood runabout my dad and I made in 1957 from plans from the American Plywood Association. Its motor is a 1958 Johnson 18hp we bought new for use on the boat. After all these years both are still doing well.

F.O.R.D. runs fairly level idling along or at full throttle.



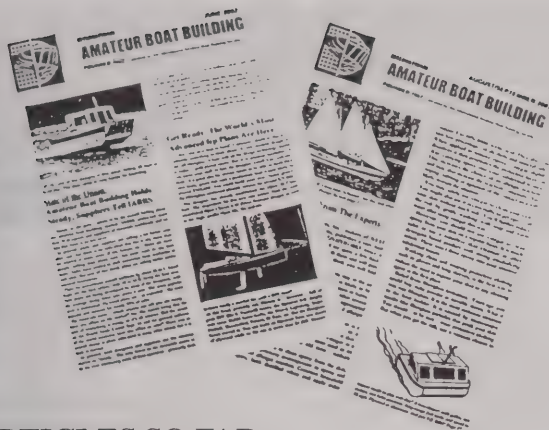
My newest boat is a repair and reconstruction of an abandoned stripped hull my son found on a country road. It is fiberglass, 17' long, 6-1/2' beam, and originally made for an inboard/outboard stern drive, which was missing when I got the boat. My son named it *F.O.R.D.* (Found On Road Dead) when we brought it home.

There were no builder's plates installed, so my guess is that it is from the 1960s. The basic hull was in good shape, the repairs consisted mainly of plugging and fiberglassing many holes in the transom making some seats, painting it, and installing a 1990s Johnson 30hp outboard motor which I took off one of my other boats. This was the minimum amount of repairs necessary to make it useable for this past summer. After using it for a while I think future work will include installing some sort of canvas top.

Our major outing was on Cherry Lake in the California mountains near Yosemite National Park on Labor Day weekend. Because of the large amount of designed-in buoyancy aft to handle the heavy stern mounted inboard engine, it runs level at any speed now with the relatively lightweight outboard. It handles the waves well with its deep V shape forward.

Cherry lake is at fairly high altitude, 4,700'. With a 10" diameter by 13" pitch prop and a light load, the motor can run at its maximum rated rpm at wide open throttle, and even has enough power to pull a water skier (me). At a lower altitude lake (Lake San Pedro at 800') a 10"x15" prop is slightly too high pitched to reach maximum rpms. Probably a 14" pitch would be right for low altitudes with the 13" at higher elevations for water skiing.

I encourage readers to make old boats run again and get them back on the water. If you don't want to do this then list your old unwanted boat in this magazine's classifieds as a free boat, maybe someone else will want to take on the project.



You have already missed the first two issues of the magazine that will help you build the boat of your dreams...

...but you may catch up and receive these and then decide if you want to continue your membership.

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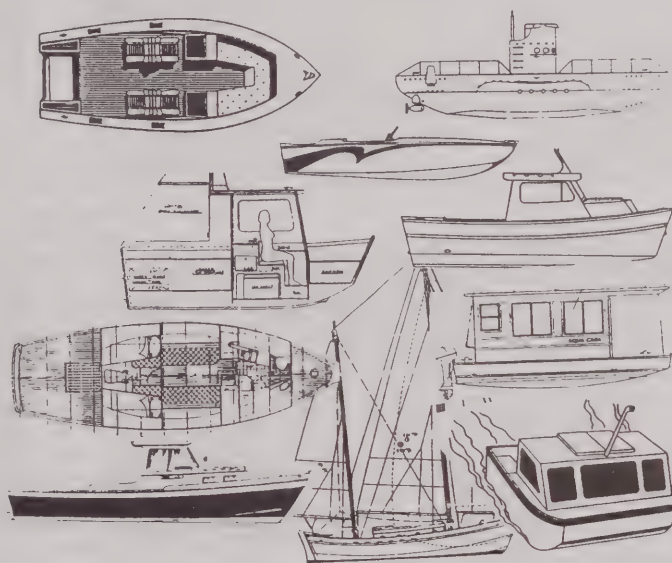
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"Marine Plywood" is an oxymoron. There's no such thing. Plywood ain't worth a damn for boats. Even the best plywood is worthless as a boatbuilding material. Even if it is fiberglassed on both sides with epoxy it still inferior to any real wood that is treated the same way. I believe that the widespread acceptance of plywood as a boatbuilding material is just as important as the invention of fiberglass and the development of aluminum boats in convincing people that wood is not the best material for small boats.

How many plywood boats do you know of that are more than twenty years old and have been used a lot? How many plywood boats do you see carrying away the blue ribbon at the classic boat shows all over the world? Even the best plywood boats like the old Lymans, Thompsons, and Chris Crafts better stay inside.

The best illustration of the pitifulness of plywood as an outdoor building material is house siding. Examine some plywood siding and compare it to the real wood trim of the same age that accompanies it. The plywood will be checked clear through the first ply and, though you might not be able to see all of it through the cracks yet, the second ply is just about as bad. It isn't because the plywood in siding is poor quality compared to the plywood that boats are made from. The main difference is in the inner layers. The outside is made of the same quality stuff. The problem is with that stuff.

Plywood is made of layers of veneer. Veneer is peeled from a short rotating section of a green log by a big heavy duty, fairly sharp knife which pares a thin layer of the wood off in a long curl as the log turns. These curls of wood are straightened out, covered with glue, arranged so that the grain of alternate layers runs perpendicular to each other and pressed together with hot steel. This irons the curls out, boils the sap from the inside of the cells of the wood and melts the glue which fastens the plies together. The result is a strong panel big enough to build a boat out of. So what's the problem?

Actually there are six:

First, as I said, the outer layer of plywood is not very resistant to the effects of the weather. Wood peeled from the circumference of a log has its cells arranged

Plywood Phooey

By Robb White

for maximum shrinkage (wood quarter sawn along the radius has least). Because it is glued to a layer of wood with the grain running across it, the outer ply is not free to swell and shrink like normal lumber... it must split and crack to accommodate the dimensional changes caused by the heat and cold and the wet and dry. Even maintaining the paint fails to keep the outer ply from checking and admitting moisture to the layer under it. Eventually the inevitable checks (or cracks) become filled with rigid paint, and when the wood swells, these little lines of paint fail to compress and the wood adjoining the crack is compressed beyond its elastic limit and the damned check widens.

Once water makes its way through the top layer, it soaks into the splits and checks in the layer underneath and heads off in another direction. Eventually, no matter how much you love your old Snipe, the plywood degenerates until it is coming apart. Air dried lumber, on the other hand, is not split by the peeling process or cooked by the rollers and there aren't thousands of tiny cracks from the veneer knife and millions of cell walls exploded by the heating from the plywood making process to admit water deep into the wood.

Second, no matter how you slice it (and "slice" ain't the word) when you cut plywood, you expose end grain. Lyman boats had the best end grain protection I ever saw in the edges of their plywood planking, but the sight of little mushrooms growing from the laps of outdoor boats was all too common even in the good old days. When I used to build plywood boats, I tried to make sure that I had a piece of real wood covering every plywood edge. I used rabbeted stems, rails and even chines and transoms to cover the edges. Turns out that it didn't make all that much difference. The surface checking always ruined the boat anyway. The best thing that I found was to sheathe both sides of the plywood with epoxy and fiberglass. By the time I did all that, I had enough money in the boat that I could have used good wood to build it with.

Third, plywood is nasty to work with. The outer ply is actually just a thin layer of splinters ready to get you. The glue that they make it with melts and stinks like hell when it is sanded or sawed with a power saw and is ruinous to sharp hand tools. There is no good way to cut it so the grain is right... no matter which way you head, it is the wrong way. You just about have to "Norm" the damned stuff with the hideous router.

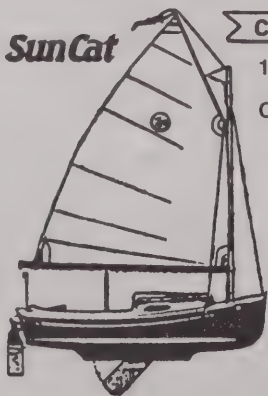
Fastenings are a nightmare. You can't put them too close to the edge or they'll pop out a chunk from one of the inner plies (what, there's only one middle ply? In my day, 1/4" marine was five ply) and that will have to be fixed (yeah, right).

There is no good way to cover the head of a screw or nail. That all time best wood boat screw head cover, the bung,—just plain won't work. You have to line the grain up right, and how you going to do that with plywood? What happens to banded plywood fastenings is that they pop the outer ply loose when the bung swells. Epoxy putty does too when the plywood around it swells.

Fourth, the worst thing about the looks of a plywood boat is that it looks like a plywood boat. Varnished plywood reveals the fact that the grain is arranged just as wrong as it is possible for it to be. Can't plane the planking to make the boat pretty. If you do, it will only take a stroke or two to go all the way through the top ply. You can't even sand it enough to make the planking sort of fair without thinning the already too thin outer ply even more... and sanding don't make planking pretty anyway. If you miss the rebate even just a hint, there is no "just a little stroke with the slick" to touch it up. A plywood boat just plain looks like a plywood boat. About the only excuse for plywood is for building a flat panel boat and even such a thing as that deserves to be made to last long enough to become dearly beloved.

Fifth, there is no good way to repair a plywood boat. Old time boat construction took into account the possibility that something might go wrong. Planking, frames and even transoms, stems and keels can be replaced. In the old days, it was normal practice. With a plywood boat, the best you can do for a hole is to cut out the busted place, bevel the hole and try to fit a piece of plywood with epoxy, like a scarf. Of course, the new piece is going to be flat and not bent like the old. If it was small, it would probably work out alright if you could take a plane to it when you finish, but you can't because the outer ply is too thin. If something is rotten, forget it. Don't even think about any of those "penetrating" "fix all" jism juices. They won't work with real wood, let alone plywood. I wouldn't touch an old plywood boat with a ten gauge shotgun.

Last, you can't make "real good" plywood from young trees. Clear boatbuilding veneer must be shaved from old growth logs. No matter what kind of excuses you make for yourself, if you cause (or encourage someone else to cause) the death of a tree that is was alive before your grandmother was, you are doing the wrong thing. The plywood that I used when I first started building boats came from trees that were growing when the conquistadors came here. I am ashamed about them and that wood too. I have a little speech all made up for St. Peter but I am afraid it might not do the trick.




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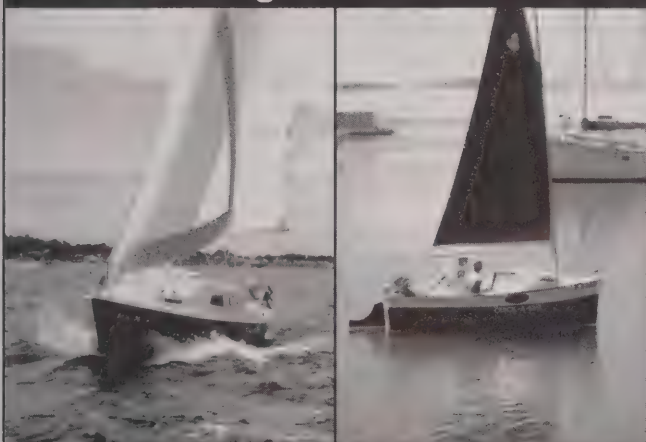
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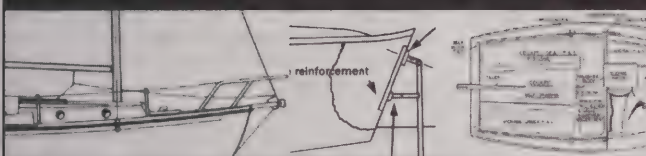
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Jean and Gabrielle Gauthier of Quebec, Canada, had bought a set of Loose Moose II (LM2) plans not too long ago and had tackled the project in intensive summer bursts of full time hard work. Last year the bottom and sides to the horizontal butt block had been assembled, along with the first realization of the outside steel plate ballast system we'd begun integrating into our designs (see *MAIB* Vol. 19 No. 15, 12/15/01, p.26-27). This year work began again once the temperatures were high enough to use epoxy in the barn/boatshop the Gauthiers were using for the project.

Then a fax came asking for anything we could think of as improvements on the design for a "5 year cruise across the Atlantic, in and around Western Europe, into and through Russia via St. Petersburg, canals, Volga, canals, into the Black Sea, then the Mediterranean, and from there back to Quebec." We had assumed that she'd be a summer cruiser up north with possibly a North American itinerary in the future. Alas, now this revelation.

Of course, as discussed in *Boats With An Open Mind* she had been designed to make

Bolger on Design

Loose Moose II *Le Cabotin* Upgrade

Design #576

Part 1

a careful mid-Atlantic crossing from inland France to the Caribbean. But she'd always been seen as a light cruiser in all respects, including thermal performance. As a liveaboard craft spending years in Europe, she would indeed need some "improvements".

Already suffering from too many distractions, and far behind on all fronts, we were not exactly prepared to merrily take on yet another responsibility. Other clients were waiting, some for a long time, for their plans to get going on the assembly of their boat. Curiously enough, amongst these project were distant offsprings of the earlier sharpies

like LM2, including a 19,000lb 38 footer meant as a sturdier and heavier sister to LM2, a 14,000lb 32 footer as a sturdier and heavier sister to #547 AS 29 (see *MAIB* Vol. 19, No. 18, 02/01/02, p. 28-30), and a 50' x 24,000lb exercise in LM2 type simplicity.

While we were delighted to hear about the Gauthier's progress, and impressed with their ambition in terms of time table, departure in 2003, and now this itinerary, we still had to take a deep breath. Short of shutting down their partially built project dead in the middle of prime building season, or seeing them off in a craft less well suited for the cruise, we had to respond NOW.

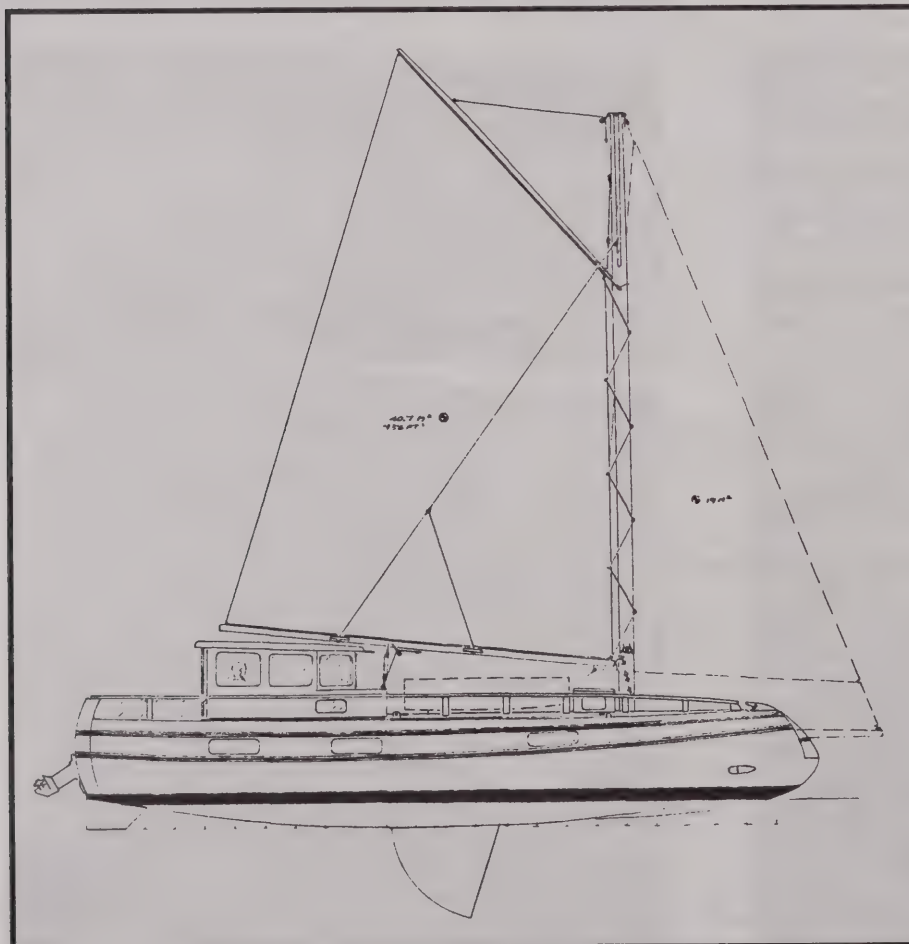
We dropped everything else, collected all random thoughts about LM2 over the years, plus of course notes from owners of LM2s, and got on with it. If it had not been for the bad conscience towards the other projects for now in the freezer, we would have enjoyed the process some more. It was still a good exercise that needed doing, updating/upgrading LM2's '80s concept with the following alterations, apparently to be instantly realized, as the Gauthiers would come to promise.

We include some numbers and sketches of the original LM2 as a baseline for comparison. Now part of the plans for Design #576, *Le Cabotin* uses all of LM2's basic hull structure but with at times significant additions or alterations. Starting from scratch, they would add somewhat to the building time, but only in proportion to the added utility and thus value of the craft. We had not planned on this one, but LM2, *Le Cabotin*, is indeed a welcome addition to the stable of 38' 40' live aboard cruisers.

Here are excerpts of our response to the Gauthiers:

"...good to hear you being at work with such determination. Your schedule sounds energetic and focussed, full of eagerness to go cruising at earliest possibility. A sound approach, as there are always things to slow you down some anyway... This discussion of improvements will add building time, but we think for very defensible results in light of the itinerary your FAX mentions. The routes proposed are indeed quite ambitious, about the most attractive in reasonably civilized/safe waters and countries and thus very tempting.

But on the background of LM2's discussion in *Boats With An Open Mind*, with all its qualifications as to, for instance, her light scantlings, limited weight carrying capacity, its purpose as a warm climate cruiser, etc., we would strongly suggest upgrading her capabilities to match your cruising plans. Consider that she was designed in the Eighties, and afterthoughts on minor details have been fermenting since, and more significant upgrades in overall capability triggered by your Fax on wide ranging cold and warm water cruising.



These upgrades may initially sound more intimidating than they likely will be at this stage in your construction schedule, as most of them are just different, rather than major, additions apart from the mid house and the bow addition. We hope you both will see the merit in most if not all these improvements as they should indeed be of daily utility in your cruises inshore and offshore and will now make possible four season living aboard in moderate climate such as for instance in the Netherlands. Consider:

Upgrades:

1. Upgrade to her impact resistance, insulation values, and positive buoyancy.

2. Upgrade to her long range cruiser load carrying capacity with a soft nose bow applique.

3. Upgrade to her off shore crew safety/convenience with direct access of cockpit from cabin by shifting around her interior layout, and adding a hard dodger with solid transparencies.

4. Upgrade her crew protection on deck with cockpit railing, serious but well protected mast base and ground tackle handling from within widened mast heel well with door access into well.

5. On deck storage of Brick like 8'x4' dinghy/power yawlboat, (possibly with 6'6" x 3'3" Tortoise nested within/under it), with boom launching geometry.

6. On deck corral for reliable quick storage of fenders, boathooks, lines, surrounding the dinghy storage location, particularly handy in the canals and rivers where fenders must both be reliably accessible at moment's notice while neatly stowed in a predictable location.

7. Enhanced ventilation with Wiley Windows in forward hatch dome and main trunk, plus rain proof companionway hatch opening, the latter for instant ventilation of head/shower and galley, with fresh air from forward face of trunk pushed through compartment and out into cockpit dodger.

8. Enhanced ergonomics below by moving office/optional private cabin forward, allowing four (to six) berth layout with galley and head in between. Plus rearranged aft area with transverse master queen sized berth behind free standing conventional companionway ladder.

9. 96 US gals of water tankage, approx. 80 gals of holding tankage, and 700ah of batteries.

10. Miscellaneous details such as cargo hatch under dinghy, two or four 20lbs propane bottle self draining storage at her stern, and bow ladder in her soft nose for easier beach access or nose first drop off/pick up of crew from tightly packed floats and piers.

Discussion:

1. Upgrading her impact resistance and insulation at the same time by installing into her basic structural shell (as you have already assembled!) a layer of 2" blue/pink insulation foam from your local home improvement center, covered inside by either a layer of 1/8" or 1/4" plywood, depending upon intended/likely surface impact (elbows) and attachment of items on walls. A 2 5/8" hull skin thickness would make her very much more impact resistant.

This should make living aboard in moderate winter climate possible, reasonably

healthy for mind and body by avoiding condensation and dramatic differences in surface temperature, while keeping the heating bill under control. No doubt living with Quebec winters you are already familiar with the logic. This hull/deck skin thickness would be above R 11 and thus as good/bad as older houses in your neighborhood.

Finally this amount of reliable closed cell foam volume would offer comforting levels of positive buoyancy in any water, offshore or inland, winter or tropical. While the proposed foam sandwich in her topsides for instance makes her less prone to be holed to begin with, its positive buoyancy would keep her afloat after flooding. In a catastrophic collision *Le Cabotin* would become a liferaft with her ground tackle lowered to hang deep below moving surface water, thus bringing her drift to a near standstill for predictable location for SAR (sails and mast lowered, of course).

Or for a self rescue effort it allows time for you to recover your wits, strength, and willingness to dive over the side to locate and patch the hole with a piece of plywood, 3M 5200 or butyl rubber sausage (car window adhesive/sealer), hand screw driver (on lanyard to wrist!), and galvanized self cutting decking screws, to tighten her up again, arduously pump her out, so that she recovers her sailing capability, then leaving you time for the urgently necessary draining of the outboard motor so that it can help you as well. Staying with your home, she is thus much safer than any small boat or expensive inflatable raft in a canister of limited half life.

You should cover with insulation every inside surface of plywood that has an outside (cold) surface, (topsides and deck between deck beams) including that of the bilgeboard trunk inside surface (cold water in trunk), those five surfaces inside storerooms forward, the five surfaces of the hanging lockers aft, the inside of the hull bottom under bunks, berth, as far as possible to execute, etc. Cut 2" foam in close enough sizes to glue with epoxy (serrated trowel edge to spread the epoxy on panel before flipping it and hanging it), and eventually fill remaining gaps with canned spray in foam with carefully controlled nozzle extension.

But instead of attempting to cover all the bolts of her steel plate outside ballast, you would want to be able to readily inspect them for any however implausible leakage anyway, we would make the floorboards between Stations 5 & 16 out of a sandwich of at least 1" foam between 1/2" ply sole and 1/8" min. (tension) skin under it, to finish 1-5/8" for thermal performance, surface wear and impact resistance, and structural strength and stiffness as floorboards, while still allowing access to the ballast bolts.

Yes, you'll lose a little headroom but you will gain habitability without frozen condensation forming ice on the floor or just cold feet all winter to say the least. And with a 1/8" skin under the deckbeams and the foam in between, the headroom is going to be smooth in all directions between the bulkheads. You may want to use vertical surfaces for well placed hand holds, or buy several of those affordable stainless steel bathtub handrails, such as the very solid 37mm x 900mm long unit in our tub, ending in smoothly rounded off 3 bolt flanges on either end to mate perfectly with the existing

deckbeams overhead (US \$32 at local hardware store).

2. Upgrade to her long range cruiser load carrying capacity with the soft nose bow applique is arguably both the most dramatic change in her appearance and yet unarguable in its hydrodynamic purpose and added utility the most significant improvement of her capabilities as a hull, without changing any of her original structure:

On a base waterline displacement of approximately 10,900lbs at 33cm draft, you can for instance gain 3" inches of draft (to 40cm) for a displacement increase to 15,500lbs! This leaves a lot of margin for heavier construction, lifetime weight gain of a cruising boat, or adding further ballast, likely a combination of all three factors, although not necessarily to that extent of course. We have drawn her deeper in the water on the Upgrade Sailplan.

Now a two+ ton (extra) load will not penalize you with an increasingly wet bow, likely slower speed through waves, and the nagging impulse to wish for a pointed conventional bow after all. Again, this leaves room for optional ballast additions, and more than makes up for her modest weight gain from that bow and the deckhouse. We believe that at least her soft shoe under the bow will float its own weight and should not penalize her afloat. The nose weight will more or less be balanced by the added weight coming from adding the house aft, plus the extra for 25hp Mercury big prop four stroke, etc... lot's of margin!

Both the compound curved soft shoe and the soft nose will make her quieter at rest with softer interaction of upright hull and water on an anchorage. Built up of plywood in sandwich for a very stout structure ahead and under the bow, anything but soft will add to her capability to withstand collisions forward, complementing the strength of her steel belly along her mid body. The soft nose lower bread-and butter assembly allows sculpting with 36 grit belt and palm sanders for a perfect transition from her original square bow/transom to a well rounded ram bow.

We did not go to a fully pointed hard edged bow as that would have put her well over the 40' mark, a number of relevance in terms of some regulation and certainly berthing, storing, and on road and on ship commercial transport parameter. Since that nose is only relevant where 99% its life the waves will never touch it, we think that the upper half of the nose could be of light weight and multiple utility as a reasonably dry boat to beach/nose to-boat to float access stair. The structure is straightforward to assemble within the context of both lower nose and original bow configuration.

Its load carrying enhancements, along with the utility of over the bow steps, certainly matters as much on a long term cruiser as the layout reversal to ease access of the cockpit from below. Visually, it appears as distinct and different as a single spoke Citroen DS 19 steering wheel for instance. If there ever had been a chance to be inconspicuous sailing an LM2 into an anchorage, this bow will indeed make her unforgettable to reactionaries afloat. Since you chose LM2 to become *Le Cabotin*, likely the functional advantages of this bow will be seen in keeping with doable efficient function, independent of conventional tastes of yacht style. Most

people shocked by her stark functionality likely never will go where you are headed, as their conventional dreamship is unaffordable to LM2's budget, and will still not do what *Le Cabotin* will set out to do in 2003.

3. Upgrade to her off shore crew safety/convenience with direct access of cockpit from cabin by shifting around her interior layout should be the least controversial of all changes, as long as you keep the dog house and a short length of shower curtain behind/under the companionway to keep your mattress dry in a blow from behind at sea or in a marina where she can't drift with the wind direction. To us there seem to be no obvious losses incurred by this serious safety enhancement.

The head and the galley are mildly adjusted to the new location, plus the opportunity to get out of the master berth two

ways. We also see no immediate disadvantage to consolidating her vertical and horizontal clothes locker space into the two his and her volume in her stern, leaving outside volume abaft for up to four 201b propane bottles for endless cooking and optional heating in addition to the diesel unit you bought. Or that volume would be cockpit based stowage of extra lines and fenders, stern anchor etc., again your decision. Or use just one side for stowage, and add a nice sloping ladder on the other side for easier boarding of the dinghy(ies).

The dog house is a serious addition and necessary in our view in northern waters, far superior in durability, strength, and utility to any canvas device often seen aging rapidly with shrinking fabric, yellowing blind vinyl windows, and rickety bows and support hardware. Here you have a boom and mast crutch, enough square footage in a no step area for two Siemens SM 55w solar panels to each feed one housebank continuously, a strong handrail on either side to go forward

past the house, all surrounding a simple two piece outward folding hatch.

Speaking of which, the companionway hatch itself is double hinged transversely for most economic and sturdy assembly and easy stowage ahead of the opening; again to need to align sliding geometries and building of garages etc. Compression gasket on the hinge line between the two pieces will be reliable, aided further by the protection of the dog house roof overhead. Companionway hatch along with doghouse shelter allow very reliably dry/stale air exhaust draft from galley and head in particular, and the boat in general, plus the bonus of enhancing the anticipation of food being prepared below with constant stream of flavors for the helm crew up and abaft.

Next issue we'll discuss the rest of the list of alterations/upgrades.

(To Be Continued)

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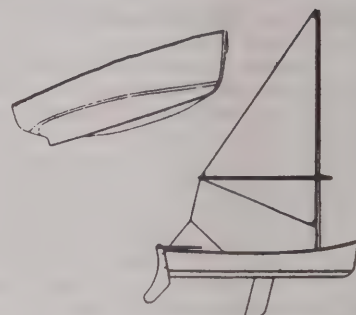
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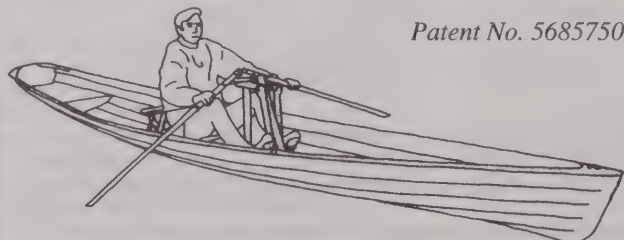
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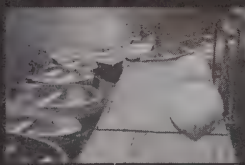


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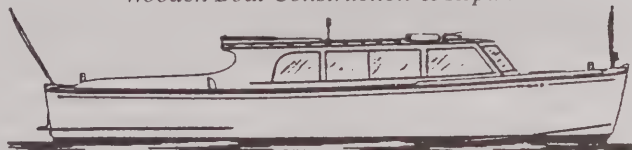
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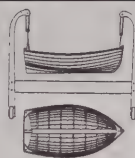
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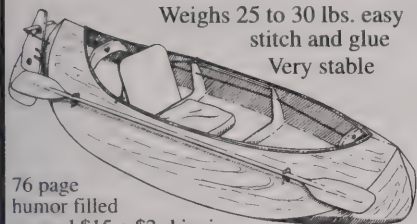
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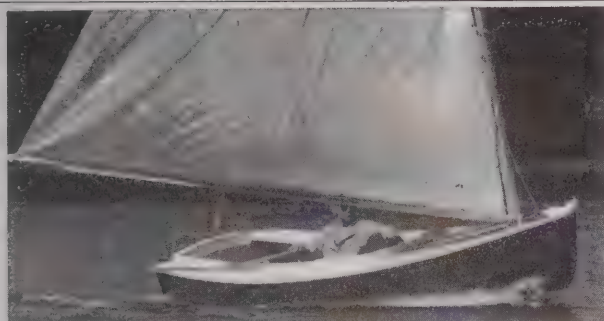
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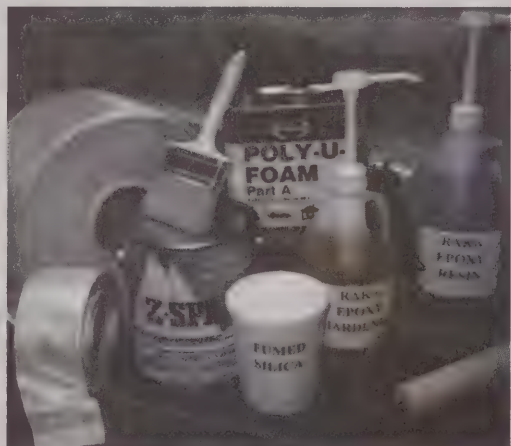
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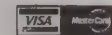
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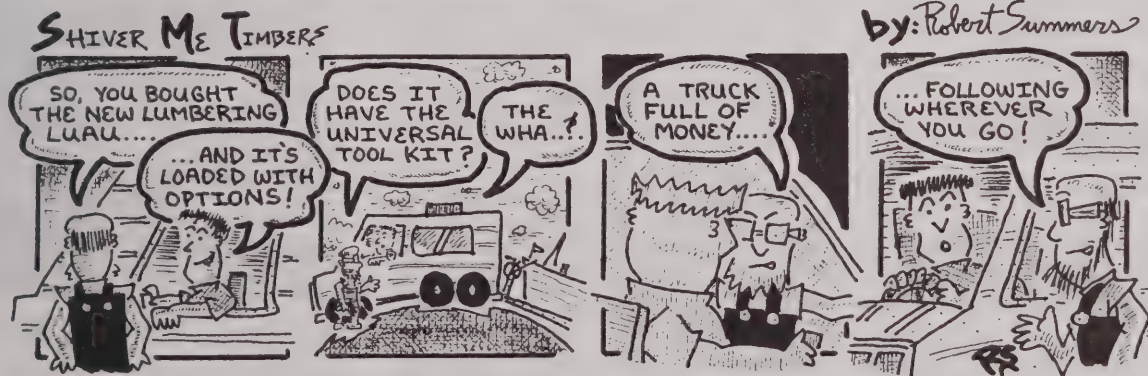
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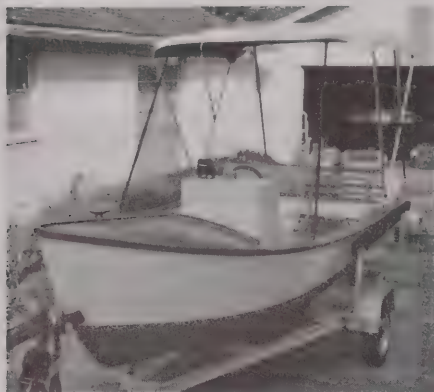
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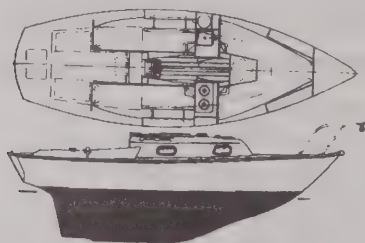
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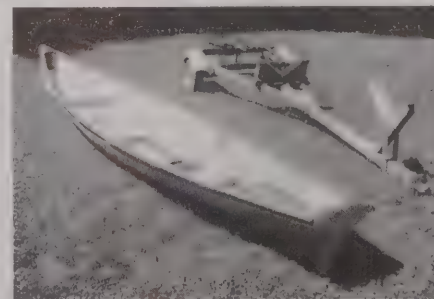
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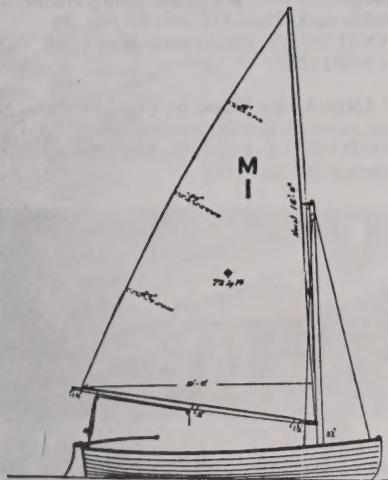
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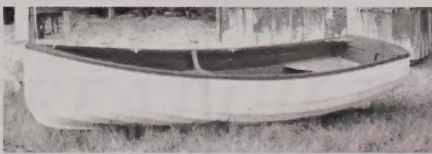


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28' Classic Sloop, Eldredge-McInnis designed Samurai. \$10,000. 4 sails in gd cond (main, jib on jib boom, genoa, small spinnaker, used w/out pole or fittings). Varnished wood mast & main boom, boomkin and bowsprit. Blt '59 overseas, well cared for since. Vy solid constr, dble planked mahogany. OB mount (9.9hp high \neq thrust pushes it easily). Lots of bronze & SS. Draws 4'. Traditional keel w/iron ballast. Anchors & tackle included. Automatic bilge pump. Gd electrical system, nds new batteries (2) next season. Solar panel. Electronics: VHF (working cond unknown), operating fathometer, Loran. 4 bunks (incl dble V berth), gd marine head in fwd cabin, holding tank & pumpout fitting. Efficient galley space (no stove). Two large FW tanks & working hand pumped sink. Lots of room below. Very livable. Hdrn ample. Hanging locker. Finest kind woodwork! Sails out of Wiscasset, ME in season. Grt vessel. Regretfully moving to smaller craft in FG as not using this enough. Exchange for cash or will take in part trade a smaller well built older FG boat w/bunks (20' plus or minus) in gd or vy gd cond on new or near new trlr (if no trlr or OB w/boat, fine, estimated trade in value can be adjusted accordingly). Prefer something like a Bristol Corinthian, a Cape Dory Typhoon, Boston Whaler Harpoon, blt any year. Larger (22' 26') FG vessel if solidly blt would be considered, especially Alberg design. Keep this boat in mind if you are looking around. No rush to sell. This is the best price seen on a Samurai to date. *Sea Eagle* is located near Skowhegan (central ME Rt. 201) off season. Under 4 hrs from the NH/ME border. ED CASS, c/o 81 HCR, Wellington, Maine 04942, (207) 683-2435, edeshea@tdstelm.net (15)



Acorn Dinghy, "attractive 10'2" traditional design by Ian Oughtred. Blt last winter using 6mm marine plywood & WEST(tm) system epoxy. White painted hull w/teal interior & mahogany trim finished with Cetol. \$1750.
LARRY DOW, Eliot, Maine, (207) 439 8488,
<sailse32@aol.com> (15)

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AL COURTINES, Springfield, MA, (413) 731-9393, (508) 428-8943. (TF)

Used 16' Fixed Seat Rowing Craft, w/wineglass transom such as Middle Path Boats' Skua.
DAN HIGGINS, Cheswick, PA, (724) 265-1222.(14)

Martha Jane.
LEO SMITH, 166 Sharpe Rd., Wynantskill, NY 12198, (518) 283-0565, <leoandsandy@juno.com> (14)

SAILS & RIGGING FOR SALE

White Poly tarp Sail Kits. Construct a sail in about 4 hrs. No sewing required.
DAVE GRAY, 22 Sunblest Ct., Fischers, IN 46038, (317) 915-1454. (17P)

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Fiberglass Coatings Inc. Epoxy, 2-1/2gal resin, 1 gal hardener. \$40. Moving sale.
JOE GOLD, 1380 Corey Creek Rd., Southold, NY 11971, (631) 765-2515. (15)

Last of My Surplus Marine Gear, 2 galv dbl pulleys on 1 shaft for 1/4" line, mtd on wooden block, 2pr, \$3 ea. 1/4" black line (looks like Dacron), 16' w/turnbuckle (1) and 14' w/turnbuckles & thimbles (2), standing rigging for 14' sloop I had, \$3 ea. Galv 4" turnbuckles (2), \$1 ea. Galv dbl pulley for 1/4" line, \$1. Bit brace, \$2. Sander, strl line, \$2. Motor stand for 3hp-5hp, Free. Small boat trlr 4-hole wheel w/Goodyear tire, never used, \$5.
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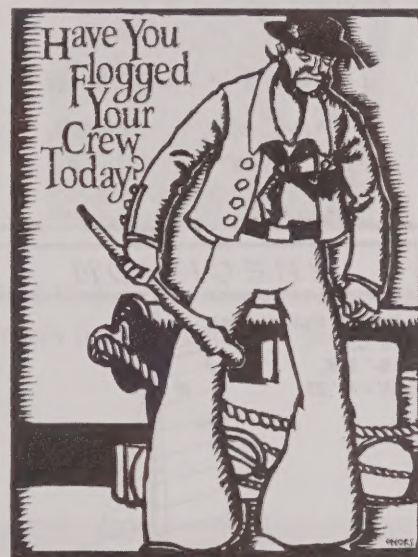


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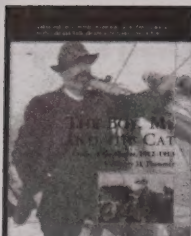


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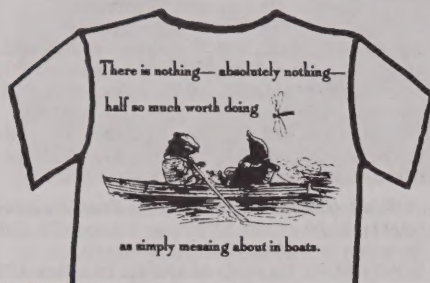
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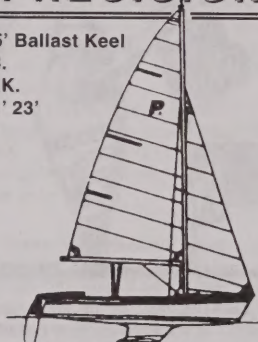
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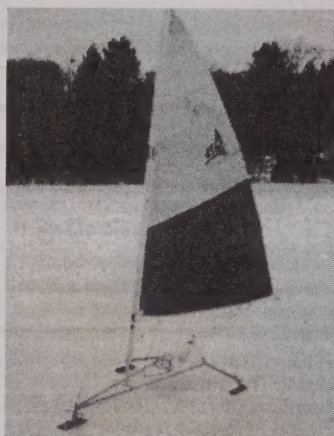
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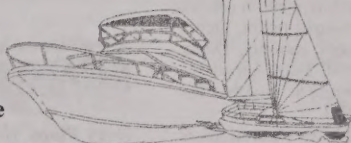
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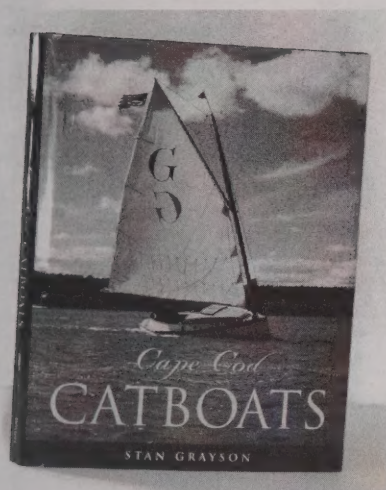
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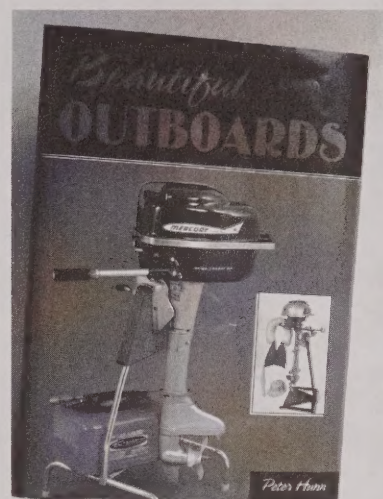


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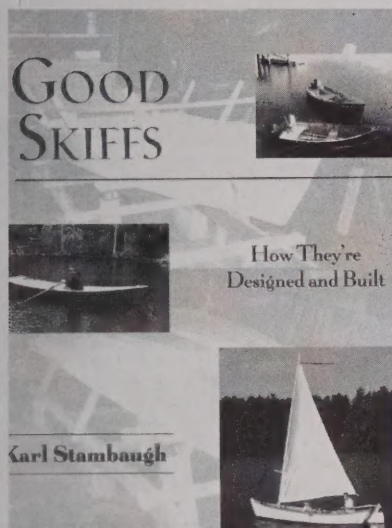
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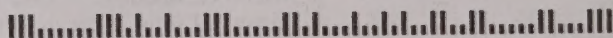
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